

OCTOBER 1, 1946

# THE *Art* digest



*Source of Sorrow by Xavier Gonzalez, Award  
Winner in the Pepsi-Cola Exhibition for 1946*

THE NEWS MAGAZINE OF ART 35 CENTS

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## RECENT WATERCOLORS

By

ALLEN INGLES

**PALMER**

October 7 - 26

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THE ART DIGEST is published by The Art Digest, Inc., Peyton Boswell, Jr., President; Marcia Hopkins, Secretary. Semi-monthly October to May, inclusive; monthly June, July, August and September. Editor, Peyton Boswell, Jr.; Associate Editors, Josephine Gibbs, Ben Wolf; Business Man-

## THE READERS COMMENT

### Appeal for Unknowns

SIR: I have been promising myself for a long time to write a letter like this, and the La Tausca competition has at last given me the needed impetus. If you can call a competition something that is invitational to only 100 artists in a country as large as this one.

It's all very fine for the artists invited, but what about we "unknowns" who keep struggling for recognition? I had thought these competitions such as Pepsi Cola and La Tausca would be a boon to the newer artists in giving them a chance at recognition, but I should have known better when in one year they give Max Weber a Pepsi Cola and a La Tausca award, when any picture in the exhibit of Woman with Pearls was more pleasing than his grotesque and colorless female. I don't know who comprised the jury but I suppose they reasoned that if Max Weber was good enough to win a Pepsi Cola award he was good enough for La Tausca, regardless of the other excellent paintings in the competition.

Please give us a Patron for Unknown Artists! Won't somebody please sponsor a contest open only to those not already represented in a museum? How can we hope to compete with already recognized artists when the jurors have a preconceived notion of selecting "big names?" It isn't as if they were any better than the others—they simply have louder horns. Art is no longer judged by merit but by the number of press notices.

—RUTH A. STONE, Cameron, Mo.

### What's That Again?

SIR: I read your editorial on the Fortune Magazine article "57th Street." Aren't you a bit lenient in your comment or perhaps the article isn't worth more serious consideration. I am enclosing a copy of a letter addressed to Fortune which will give you some idea of what we think of it. Just imagine saying that "it is a kind of department store"—referring to Knoedler. Good heavens, and all the while I am hoping to be a little Knoedler. Would that make me a little department store?

—CARMINE DALESIO, Director  
Babcock Galleries.

### "The Public Be Damned"

SIR: Your "Public Be Damned" article in the September 15 DIGEST calls attention to one of the most absurd phases of this modernistic racket, viz. the exclusive right to art knowledge and taste on the part of the "self-elected" elect.

For once Emily Genauer said a sensible thing in that confession—"self-elected." The "large unlettered lay public"! What right have they to personal likes and dislikes? How pitiful it is to see their homes filled with plebeian transcripts from Nature—such trash as Chardins, Corots, Fantin-Latours, Constables, Gainsboroughs, Turners, Innesses, Blakelocks. Gradually, therefore, to the mighty few the world of art will be purified; we shall see our "error," and sense the spiritual uplift of the Abstract. One thought must sadden us, however: this millennium must be delayed by the stunning loss of that great leader, Gertrude Stein.

That was a fine quotation from Booth Tarkington. What a loss to the world he is; what a splendid mind and great heart!

—ROBERT C. VOSE, Boston.

### Too Tolerant?

SIR: Harry Campbell of Trenton is just too tolerant for any good use.

—XERXES Y. SMITH, Washington.

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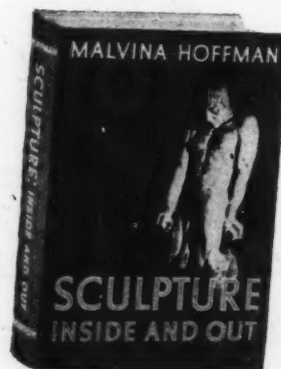
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# PEYTON BOSWELL

## Comments:

*This department expresses the personal opinion of Peyton Boswell, Jr., writing as an individual. Any reader is invited to take issue with what he says. Controversy revitalizes the spirit of art.*

### Deeper Than Pigment

AS JO GIBBS says in her review of the Pepsi-Cola exhibition, Boris Deutsch's first prize winner (see page 10) requires a second look. At first you hate it; it represents a subject you fear to face, atomic war, painted in a style the social-protesters exhausted in W.P.A. days. But you cannot keep your eyes away from it; other paintings around it fade into pigment and canvas. Gradually it comes to you that you are looking at a great painting—far greater, in its contemporary significance, than Picasso's over-publicized *Guernica*.

Modern symbolism, in the hands of a sensitive, creative artist, has been here employed to drive home the tragic end of man's dominance of the earth—unless his intelligence guides him along the path to One World. This is not mere caricature, but a profound pictorial interpretation. Each piece of distortion has its reason—the five figures, as in John Hersey's account of Hiroshima, tell the story. The man on the left is crazed by fear, the child is dead, the mother defeated; one figure appeals to his personal god, the last stands numb. Deutsch's painting is timely today; it may be more so next year, or the year after.

### War Is Not Pretty

WHO SHOULD be better acquainted to create a Coast Guard War Memorial than a Coast Guard combat artist who saw service from Greenland to Luzon and Iwo Jima, an artist who lived for five years with the men who ran the invasion craft onto so many enemy shores? Particularly, if that artist was a competent professional before he signed "for the duration and six months." At least we thought so when the story first broke that Norman Millais Thomas had been awarded a commission by the Coast Guard on the strength of a sketch he made on Luzon and a small sculptured model he elaborated from the sketch. Apparently Coast Guardsmen were more than satisfied with their choice. The cost of the memorial, about \$25,000, has been raised by \$1 subscriptions among members of the Coast Guard.

It seemed like an ideal arrangement until the New York City Art Commission decided they did not want the statue erected on city property, a decision arrived at almost sight unseen. According to Emily Genauer of the *World-Telegram*, only one member of the Commission ever saw Thomas' statue, and that was a three-foot working model built a year ago and considerably altered since. This member claimed that the monument would be "morbid." Answered the sculptor: "A war memorial, without being maudlin, must impart to people some sense of the suffering which is part of the experience of every G.I. I oppose the position that the public must not be exposed to any view of suffering."

At this point, Park Commissioner Robert Moses entered the argument, approved the work and advocated its erection on federal property near the U. S. Barge Office in Battery Park (where Alexander Hamilton formed the first Coast Guard unit), thus circumventing the Art Commission's authority. The Federal Commission of Fine Arts in Washington has yet to cast its vote, but Mr. Moses is a fighter and the young

sculptor, who belongs to no official sculpture organization, is gaining strong support.

Our position is that Thomas should be given a fair chance, and that the Commission acted before the evidence was fully presented. Maybe the men in the Coast Guard should have something to say about how they are memorialized in public.

### Fleeting Beauty

EIGHT YEARS AGO, Alfred D. Crimi won a nation-wide commission to paint a fresco mural in the famous Rutgers Presbyterian Church in New York. His winning designs were exhibited at the Whitney Museum, the mural was installed and the Rev. Dr. Daniel Russell said proudly: "Crimi has given us the human Christ, a masculine Christ, whose muscles have hardened with the toil of rude and heavy tools in a primitive carpenter shop. He is a Christ who loved the out-of-doors and would instinctively bare his breast to the rush of the wind and the rays of the sun. . . ."

Five years ago, Dr. Russell was succeeded by Dr. Ralph W. Key, the present minister. Dr. Key did not like so masculine a Christ. He did something about it, as Albert Crimi was to learn last fortnight when he paid one of his periodic visits to Rutgers Church. His fresco, once so highly praised, had been covered over, obliterating the bared chest and all the rest.

Like a lawyer who has been disbarred through petty animosity, Crimi is appealing for justice—or at least a judgment arrived at by logic and sound aesthetics. He wants the cover removed (which is possible), and wonders if art is so fleeting that it must depend upon the succession to office of high authority.

### Flat on His Pendant

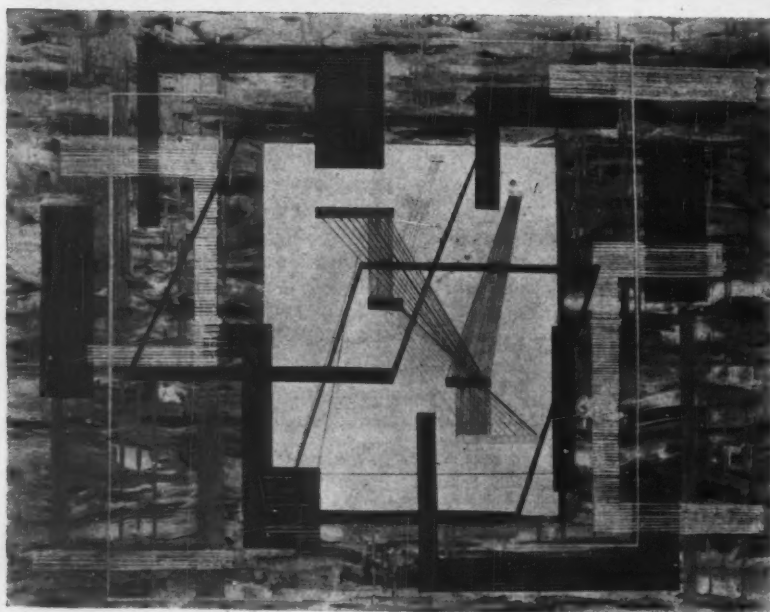
OVER AT THE MUSEUM OF MODERN ART they have on display (until Nov. 10) the very latest in modern hand-made jewelry—you know, the kind improvised on the spot from the common, garden variety of hardware. It is very, very, but perhaps Robert C. Ruark, *World-Telegram* columnist, didn't realize how very when he browsed through the exhibition last week. At least he did not show the customary respect for the advanced thinking of Anni Albers, Sandy Calder, Alex Reed, et al. Wrote Mr. Ruark in part, that is, the part that remained coherent:

"The greatest boon to the love-struck but somewhat impecunious blade since the invention of flowers has occurred—and is, moreover, sanctified by a display at the Museum of Modern Art. You don't have to court them with diamonds and gold any more, men. If you do, it dates you. You walk proudly into the hutch, bearing a confection of rocks, broken glass and jackrocks, and you're sharp as a mustard sandwich. It seems that a buck and a half, judiciously expended at the nearest junk shop, will build more character than a hatful of uncut emeralds. That's what they say, anyhow, in the rally, rally circles. . . ."

"But if it's art, or even junk jewelry, my name is Cartier—a decadent outfit which trades in outmoded gold and passe diamonds, and which, unless I miss my guess, will be in business a long, long time. The cameo brooch may be corny, but at least it doesn't sever a carotid artery or gouge out an eye if you happen to stumble and fall flat on your pendant."

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SIX AWARD WINNERS IN PEPSI-COLA COMPETITION: Top Left—*Maine Coast* by John Heliker. Top Right—*Pink Tights* by Gladys Rockmore Davis. Middle Left—*The Artist's Mother* by Charles Seide. Middle Right—*Southwest Texas* by Everett Spruce. Bottom Left—*Red, Yellow and Blue* by I. Rice Pereira. Bottom Right—*Mother and Child* by John Wilson.

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# THE Art Digest.

PEYTON BOSWELL, JR., Editor

October 1, 1946

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*The Flood*: GREGORIO PRESTOPINO (5th Prize, \$750)



*Place of Darkness*: ABRAHAM RATTNER. (4th Prize of \$1,000)

## Pepsi-Cola Presents "Paintings of the Year"—Divides \$15,000 Purse

THE END-PRODUCT of the country's largest and most affluent painting competition, Pepsi-Cola's third annual, called "Paintings of the Year," has just been installed in the 10 galleries on four floors of the National Academy. Now it can be told—the secret, better kept than heretofore, of who won the twenty prizes totalling \$15,250.

The fact that California's Boris Deutsch received the \$2,500 first prize with *What Atomic War Will Do to You* gives an immediate clue to the national character of the show (previous firsts have gone to New York artists). Those who are immediately repulsed by its tortured, misshapen figures and think they have already seen too much of this kind of painting should look again. This one is real and has genuine power. *Carnival in Madrid* by Carlos Lopez-Rey, \$2,000 second prize, would look like a modern lightweight in the Bosch-Breughel tradition if the two big winners had been hung together, which they are not.

*Lullaby* by Robert Gwathmey (\$1,500 third prize) is a fine and poignant example of his work. The fourth prize of \$1,000 went to *Place of Darkness* by Abraham Rattner, a brilliant tour de force that is anything but dark. It doesn't come up to his non-prize-winning picture in last year's show but is nevertheless an excellent picture. Gregorio Prestopino is within the first five (\$750) for the second year in succession with *The Flood*—dark and solid

work even if the composition is bisected.

The fifteen \$500 awards, in a number of cases better selections than the larger prizes it seems to me, were won by: Virginia Cuthbert for *The Last of the Mansion*; Louis Bosa for *Welcome*

*Lullaby*: ROBERT GWATHEMEY  
(3rd Prize, \$1,500)



*Home*; Galdys Rockmore Davis for *Pink Tights*; Xavier Gonzalez for *Source of Sorrow*; John Heliker for *Maine Coast*; Sidney Laufman for *Road in the Woods*; Giovanni Martino for *The Bridge*; Henry Lee McFee for *White Dish with Green Quinces*; I. Rice Pereira for *Red, Yellow and Blue*; Elmer Plummer for *40 Below*; Charles Seide for *Portrait of the Artist's Mother*; Everett Spruce for *Southwest Texas Landscape*; Margaret K. Tompkins for *The Prophecy*; Max Weber for *The Toilers*; and John Wilson for *Mother and Child*.

Of these the Gonzalez (see cover) is a truly distinguished modern picture—technically excellent, adult, and equally moving to the mind and the emotions. Heliker, Cuthbert, newcomer Tompkins and Spruce contribute superior paintings, over and above any expectations.

The show as a whole, larger by 117 pictures than ever before, is difficult to evaluate. It has fewer peaks and fewer valleys than the last annual but seems to level off on a little higher plane. There is almost no pure illustration or dead academic painting. Ineptitude, of which there is inevitably plenty in such a large open show, for the most part errs on the side of an honest try at creative expression. Where "influences" are most obvious they are apt to be left of center ("school of" Levine, Guston, Kuniyoshi, Bloom and Aronson, for instance).

The healthiest and most important





ABOVE—*What Atomic War Will Do to You* by Boris Deutsch. Awarded First Prize of \$2,500

BELOW—*Carnival in Madrid* by Lucio Lopez-Rey. Awarded Second Prize of \$2,000



aspect of the exhibition, and one that surely must be attributable to the success of the new regional jury system, is that this is really a national show. There are no less than 38 entries from California, many by artists of well established reputation (including first prize-winner Deutsch) whose work is seldom seen in the East. There are newcomers as well as artists whose names but not work are known here, from New Orleans, Chicago, Pennsylvania, Texas—from wherever painting flourishes, either individually or in groups. Just a few of these who add fillip to the show are Oscar Van Young, Margo Hoff, Robert Howard, Kenneth Callahan, Peter Lauk, Richard C. Haines, Warren F. Doolittle and Ernest Freed.

Interesting discoveries nearer home include a mysterious, half-primitive *Barnyard* by Iakov Volovich, akin in spirit as well as subject to Harold Baumbach's arresting *Landscape with Cows*; George Morrison's *Confirmation*, with its shadowy, attenuated figures; a sensitive head of a girl by Sueo Serisawa; a landscape by Charles Smith who employs his own brand of impressionism.

In one room expertly hung with only the most modern pictures, Hans Moller's *Don Quixote* leads but not too much over Jane Berlandina's *Vintage*, followed by notable work by Knud Merrild, Eleanor de Laittre, Mary Navratil and Mary Van Esselstyn.

Again, artists with long established reputations have contributed handsomely, among them Marsh with his now classic *Strip Tease in New Jersey* (Corcoran prize, Pennsylvania Academy and Carnegie); Mattson with *Sea Night*, a Norse poem of hmpid water over moonlit rocks; Maurice Sterne with *Summer Shower*, flowing movement in pale colors, the best yet in his new manner; Moses Soyer with a cool, beautifully designed interior with figures. Stephen Etner's *Sea Cross* is crisp, sun drenched and handsomely composed, one of his best paintings in years.

A small landscape by John W. Taylor has some of the quality of a Boudin and surpasses much of his more ambitious work. There is superior magic in the jewel-colors of Martin Friedman's *Eventide*; grace and rhythm in Menkes' *Girl with Sunflowers*; movement and sharp contrasts in Lamar Dodd's *From This Earth*; imaginative realism in Carl Gaertner's *River View and the Plaza*. A partial list of others whose work excites admiration or pleasure would include Isabel Bishop, Hobson Pittman, James Lechay, Karl Zerbe, Waldo Peirce, Philip Evergood, Joseph DeMartini, Eugene Ludins, William Thon, Arthur Osver, Sidney Gross, John McCoy, Stuart Edie and Victor Tischler.

This year the exhibition will have only a short tour in deference to artists and dealers who understandably dislike having paintings tied up for a full year. It is unfortunate that the West Coast, in particular, won't have the pleasure of seeing a native son first among so many. After leaving the National Academy on October 31, the show will go on view at the Pennsylvania Academy (Dec. 1-31), Walker Art Center (Jan. 15-Feb. 15) and the Syracuse Museum (Mar. 12-Apr. 12).—JO GIBBS.

### Baltimore Honors Maril

The Baltimore Museum of Art has started the season by honoring a native son, Herman Maril. His one-man show at the Museum is made up almost entirely of new work, executed since his release from the Army a little over a year ago, but many of the paintings are the results of sketches and notes made during his three-year tour of duty in service. They are characterized particularly by a more vivid palette than one has come to expect from this subtle artist.

The show, which is one of three planned to feature the work of local painters and sculptors, will be on view until October 20.

## Chicago Active

REVIEWING THE ACTIVITIES of the year, the Art Institute of Chicago has placed on view a special group of important 1946 acquisitions. Varied as would be any group which covers four centuries in time, the exhibition still reflects certain contemporary interests, with only here and there a backward glance to contrasting times and moods.

Prominent among Chicago's new paintings, acquired both by gift and purchase, is *Portrait of a Man* by Lucas Cranach, the Elder. Painted in 1538 when the artist was 63, it is a portrait of dark dignity and reserve, the costume relieved only by decorative Oriental treatment of the sleeves. It is the gift of Charles and Mary Worcester.

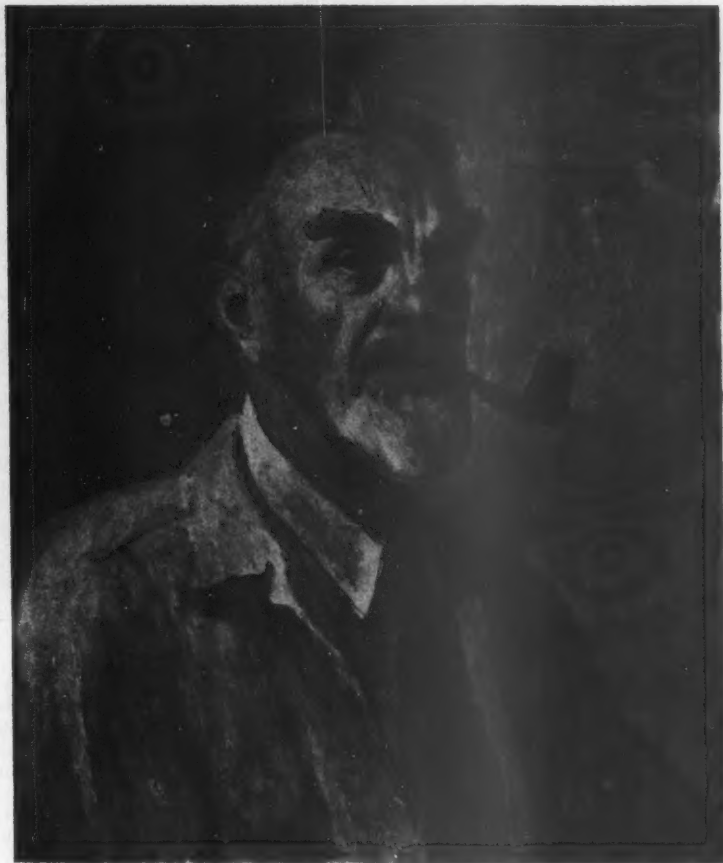
Hung in interesting counterpoint to this early Renaissance portrait is the non-commissioned and lively painting sketch of *Woman with a Basket* by William Merritt Chase. Purchased by the Institute for the Friends of American Art Collection, the picture formerly belonged to Chase's artist-friend, Frank Duveneck. Two other pictures which offer intriguing points of comparison are the surreal fantasies—*The Witch's Sabbath* by that 17th century Dutch purveyor of wild horror, Cornelis Saftleven, and a contemporary example of surrealism, *Rapidity of Sleep* by Yves Tanguy. The Saftleven picture was purchased from the George F. Porter Fund, and the Tanguy purchased by Mr. and Mrs. Joseph Winterbotham from the Pierre Matisse Gallery.

Other new contemporary paintings on view are *The Last Supper* by 23-year old David Aronson, a gift of the Society for Contemporary Art, who acquired the picture from their 6th Annual exhibition held recently at the Institute, and *Mother Mexico*, a portrait of a young peasant by Diego Rivera.

**Welcome Home:** LOUIS BOSA. Voted \$500 Award in Pepsi-Cola Competition



October 1, 1946



Self Portrait: BOARDMAN ROBINSON

## Retrospective Given Boardman Robinson at 70

A RETROSPECTIVE EXHIBITION of the work of Boardman Robinson, now on view at the Kraushaar Galleries, is a somewhat overwhelming affair. It is a retrospect that covers Boardman's work on newspapers and magazines—an occupation that included a trip to Russia, and a year in London—his continued work while instructor at the Art Students League for nineteen years and his later period of teaching in Colorado, where he finally became director of the Art School of the Colorado Springs Art Center, a position which he still holds.

Paralleling these activities, Robinson appears to have made a steady output in various mediums—watercolor, line, gouache and painting. The first impression that one receives from this large and varied showing, and also the final one, is that there is no hint of repetition, no trace of fatigue in this vast body of work. Rather one feels that each and every item is marked by spontaneity and freshness, and with a command of personal resources that is equal to the fecundity of invention.

The portraiture, particularly *Self Portrait*, *Lincoln Steffens*, and *Andrew Carnegie* reveal the ability to sum up character tersely with vigor of execution. The different placing of the figures in relation to the boundaries of the frame lends a special interest to these portraits.

Among the landscape paintings, *Pike's Peak Under Snow* conveys a sense of the mass of the mountain rising in its rocky ridges to its cap of snow, while

the fringe of vivid, green hemlocks at the foot afford a wealth of color to this stern majesty. In all the mountain landscapes shown here, there is this sense of structural solidity, of gigantic size, of palpable substance.

The irony of *The Witness*, a drawing, suggests the bitter invective of Forain's courtroom scenes, yet there is a latent humor in the vehemence of the attacking lawyer and the ingenuousness of the troubled witness that is quite disparate from Forain's work.

The many illustrations for books bring the characters alive before one. The strength and economy of the line with its frequent counterpointing of tonal masses produces a vital effect. It would be difficult to pick favorites among these fascinating illustrations, were it not for the fact that Dostoevsky's *The Brothers Karamazov* has long been cherished by me. The drawing of *Old Man Karamazov* with its blend of greed, cunning and complete gullibility relentlessly laid bare is a triumph. And the tragic *Lear Carrying the Body of Cordelia* must be added, for it is an epitome of one of the most bitter and footless tragedies of Shakespeares. (Until Oct. 26.)—MARGARET BREUNING.

### Artist in Iowa Honored

Darrell Garwood's biography of Grant Wood, *Artist in Iowa* (see *DIGEST* Dec. 15, 1944), has been awarded the Brigham Memorial Plaque, given each year to the most distinguished literary contribution by an Iowan.



Bull Ring: RICO LEBRUN

## Four Years of Whitney-Met Purchases

By Arthur Millier

A PREVIEW of the growing, combined Whitney Museum-Metropolitan Museum collection of contemporary American art is afforded at the Whitney through Oct. 3. Eighty-three oils, sculptures, watercolors and drawings acquired by the Metropolitan since January, 1943, when the merger of the two institutions was announced, and 74 purchased by the Whitney during that time, form the exhibition.

Even to the eyes of a Californian, eyes long jaundiced by the Whitney's failure to invite or purchase works by representative artists of his State (Rico Lebrun and Eugene Berman, although they live in Southern California, are scarcely local figures) this is a handsome show.

Director Juliana Force had something pointed to say about the long-standing beef of the Far West.

"Some people," she said, "berate the Whitney for not combing the country more carefully for American art. But why should we? We spend more money for that commodity than does any other museum. We think that it is up to museum directors in other centers to interest themselves in their own artists. If they believe we should know about them they can send us photographs."

A few museum directors offer this co-operation, Mrs. Force said, but most of them do not. Therefore these Whitney-Metropolitan acquisitions strike a westerner as listing heavily eastward.

Abstraction and fantasy greet visitors as they enter the exhibit through Gallery II. The Met scores heavily here with Bradley Walker Tomlin's somber *Burial*. This distinguished architectural picture's warm grays profit from the garish reds and greens of Eugene Berman's nearby *Muse of the Western World*.

Gallery I houses most of the non-realistic paintings. All but three of these were purchased by the Whitney. Max Weber's sensitively painted *Ado-*

*ration of the Moon*, (a satire upon mooning poets?) faces John Marin's *Off Cape Split, Maine*, a sea lyric in strong line and delicate color. George L. K. Morris' *Nautical Composition*, Ben Shahn's *Reconstruction* and Leon Kelly's *Magic Bird*, a superb pen drawing of figures in landscape, are other outstanding non-realistic pictures.

The sculpture gallery is one of the show's most rewarding rooms. Jose de

*Bather*: JANE WASEY



Creeft's monumental head in beaten lead, *Himalaya*, Jane Wasey's unforgettably lovely *Bather*, carved in butternut wood, and Oronzio Maldarelli's *Garess*, a nude carved from cafe-au-lait Burgundy marble, seem to this observer to be sculpture of lasting quality. Chaim Gross' *Twins* and *Acrobatic Dancers*, are excellent works which might date when fashions in form change. David Smith's steel *Cockfight*—*Variation* and Herzl Emanuel's polychromed and fearsome *Savage Head* are lively novelties.

Among the drawings, in Gallery V, one finds some of the collection's choicest treasures. Reginald Marsh's *Coney Island Beach No. 1* and the lilting *Girl Walking*, Jon Corbino's *Laughing Angel*, Fletcher Martin's *The Scream*, and excellent graphic works by Paul Cadmus, Charles Locke, Peppino Mangravite and others are here.

The watercolor section, occupying three galleries, seems thin. Jean Liberte, Jacob Lawrence, I. Rice Pereira and Louis Schanker impressed me most here.

Returning to the oils, more representational ones now, there is an excellent William M. Chase portrait of an actress. Anne Goldthwaite's *Green Sofa* and *White Mules on a Bridge*, Eilshemius' *Mountain Brook*, Charles Rosen's *Trees*, Dorothy Varian's *Portrait of a Living Room*, Jerry Farnsworth's wonderful small portrait, *My Neighbor*, Miss Williams and Walt Kuhn's *Musical Clown*, together with paintings by Carl Gaertner, Sidney Gross, Henry McCarter, Nahum Tschachbasov, Rico Lebrun and Walter Stuempfig are among the more eye-catching items.

## Whitney Purchases

The Whitney Museum and the Metropolitan Museum jointly announce the following purchases made by both organizations from the exhibitions held at the Whitney between the years 1943 and 1946 (asterisks mark latest acquisitions). These purchases are now on view at the Whitney (see Millier above).

### Oils (Bought by Whitney)

- \*Max Weber, *Adoration of the Moon*
- Walter Quirt, *Mutation*
- Hananiah Harari, *Diagrams in Landscape*
- \*Leon Kelly, *Magic Bird*
- William L'Encre, *Coast Guard Station*
- Walter Houmère, *Prelude to Invasion*
- Paul Burlin, *Young Man Alone With His Face*
- George L. K. Morris, *Nautical Composition*
- \*Ben Shahn, *Reconstruction*
- Langston Moffett, *House on the Bay*
- Eugene Berman, *Project for Painting*
- \*Balcomb Greene, *This Architectural World*
- Abraham Ratner, *The Emperor*
- \*Leon Kelly, *Departure Under the Umbrellas*
- \*William Chase, *Portrait of an Actress*
- Vaughn Flannery, *Brown Stallion*
- E. Bart Gerald, *Spring at the Old House*
- Carl Gaertner, *Spring Comes on the Hudson*
- \*Sidney Gross, *Victory, 1945*
- Jerry Farnsworth, *My Neighbor Miss Williams*
- Paul Lewis Clemens, *Home Run*
- Henry McCarter, *Evening Star*
- Louis M. Eilshemius, *The Forsaken Mill*
- Tully Filmus, *Glady's*
- \*Gregorio Prestopino, *Winter*
- David Burluk, *Deserted House*
- Helen Sawyer, *Florida Bouquets*
- John Hellker, *Rock*
- Joseph Hirsch, *Moonlight*
- Ann Brockman, *Lot's Wife*
- Charles Rosen, *Trees*
- Maud Morgan, *The Old Mill*
- Dorothy Varian, *Portrait of a Living Room*
- Walter Stuempfig, *Judgment of Paris*
- Walt Kuhn, *Musical Clown*
- George Biddle, *Spring in Tortilla Flat*
- David Burluk, *In the South*
- Karl Zerbe, *Harlequin*
- Marsden Hartley, *Granite by the Sea*

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The Art Digest



## Bought by Modern

NINE PAINTINGS and three sculptures recently acquired by the Museum of Modern Art are now on exhibition at the Museum, through November 10. Acquired through the Mrs. Simon Guggenheim Fund, the Lillie P. Bliss Bequest, the Inter-American Fund and the Museum's Purchase Fund, the acquisitions range in point of date from 1912 to the present year.

Among the early acquisitions is *Card Player* by Pablo Picasso (1913-1914), a top example of that period. *Piano Lesson* by Henri Matisse (1916), a huge canvas, is a telling lesson in space control, with its triangular green form and opposing pinkish shape, punctuated by simply conceived figures.

*Rhythm of a Russian Dance* by Theo van Doesburg (1918) is Mondrian-esque in spirit. *Republican Automatons*, George Grosz (1920), is a savage satire in oil, mercilessly depicting man mechanized. *Metropolis* (1917) is an oil in the same spirit as his savage protest that appeared in his book titled *Ecce Homo. The Front Page* by Stuart Davis (1912) is straight illustration and a far cry from his later development. Rene Portocarrero's *Mythological Personage* (gouache, 1945), combines atavism with a Picasso influence.

*Horned Forms*, by Graham Sutherland (1944), is a penetrating semi-abstract canvas, exciting colorwise with its reds veering into yellows and oranges, punctuated by modeled forms and linear directions. *Two Witnesses* (gouache, 1932) by Ben Shahn depicts what might be termed *Daughters of the Revolution* in a different income bracket. It is a telling commentary and is from the artist's *Mooney Case* series.

Sculpture is represented by Maria Martins' 1945 bronze entitled *Impossible*, adroitly employing amorphous forms (last seen, in plaster, in the artist's one-man show at the Valentine Gallery last season); Robert Laurent's *The American Beauty* (alabaster, 1933), combining movement and economy in its approach; and *The Temptation of St. Anthony* by Oscar Jespers (Belgian, 1934), black granite, a peaceful conception of the tortured Saint seeming to find its inspiration in medieval sculpture.—BEN WOLF.

## Serigraph Opening

The Serigraph Galleries are holding an introductory exhibition of work by eight new members, most of whom are new to gallery visitors.

From the middle west comes James McConnell, Gladys M. Lux and Francine Felsenthal. A faculty member of Michigan State College, McConnell has worked longer in the silkscreen medium than most of his fellow exhibitors; his prints are fresh and lively in abstract vein. Miss Felsenthal, who has only printed in the medium two years, does carefree mechanical fantasies in adept fashion.

Other new members are Roy Decarava, New Yorker, whose Gwathmey-esque print, *Pickets*, took 3rd prize in the 1946 Atlanta University Annual; Maxwell Gordon, who draws gay "primitives," Dorr Bothwell, Ray Euffa and Bernard A. Kohn.—J. K. R.

October 1, 1946



Sea and Boat No. 1: JOHN MARIN (Oil)

## State Department Shows "Goodwill" Pictures

REQUESTS, very specific ones, had poured in from all over the world before the State Department went to work in earnest on its touring art collections. Evidence was so overwhelmingly in favor of modern art that those who dreaded too much "academism" in such an "official" show need not have feared. LeRoy Davidson, who was put in charge of the projects, was determined to give people what they wanted to see.

First, four exhibitions of original prints were bought and sent to South America where they are receiving good response. Next came the watercolors which will also go to Latin America after a brief bow in Paris. Now, two groups of oils, 49 destined for the Eastern hemisphere with Paris the first stop, and 30 for the Latin American Republics, are being exhibited together at the Metropolitan

Museum (until Oct. 18), prior to starting five-year tours.

There must have been many problems involved in assembling such groups, not the least of which would involve availability and price (the State Department buys all works outright, finding it less expensive than renting over a long period). But unless their status is clarified, we are apt to be in for some rather sharp criticism once more on these oil paintings. As average cross-sections weighted well toward the specified left, each will pass. (Paintings range from more or less middle of the road canvases by Bouché and Marsh to those of such recently accepted experimentors as Adolf Gottlieb and Romare Bearden.) As the best that is being produced in creative American art, they are likely to create a false impression.

As is to be expected in almost duplicate exhibitions of this size, the selection of artists must be arbitrary, always bringing up the question of why some were included when others were left out. But too many of our better known painters are represented by short of their best work, or even untypical examples. Others who have something of interest to offer also have a long way to go before they reach any list of immortals. Some of the works are near twenty years old, others so topical in subject that they will have lost much meaning within even the period of the tour.

One of the two Marins is excellent, for instance, but the Hartleys and O'Keeffes are not apt to convey proper stature to people unfamiliar with their work. Philip Guston has advanced considerably since *Portrait of Shannah*, as has Julian Levi since his 1939 still life.

Good and varied individual representation is found in Raymond Brein's romantic *Her Lover's Return*; Milton Avery's luscious *Fish Basket*;

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Clown and Ass: KARL ZERBE (Encaustic)



White Cloud: JOHN ROGERS COX

## Britannica Inaugurates a Rotating Annual

FLUIDITY and a flair for improvisation, when the occasion demands, often works out well for all concerned. Encyclopaedia Britannica had every intention of adding a dozen or more new paintings to its touring collection each year. But it was found that many of the museums and institutions scheduled to show it couldn't handle more than the original 135 pictures, and paper problems made an annual revision of the elaborate catalogue which accompanies the exhibition practically impossible.

The results of a new plan devised for keeping Britannica's art project fresh and interesting, called a Rotating Annual, has its first showing at New York's Architectural League from October 7 to 14, then moves to Marshall Field in Chicago and there-

after, by request, to museums, schools and the like throughout the country. Wherever space permits it will join the larger collection as a separate unit. The mechanics of this small show are novel and simple. Britannica rents, with an option to buy, from twelve to fifteen paintings for a one-year tour. The artist receives a \$200 fee which is not deducted from the purchase price if his painting is bought for the permanent collection, now subject to major changes only once every two years.

This first Rotating Annual, chosen by Grace Pagano, promises well for the future of the parent collection, in relation to which it stands well to the left. The new group contains no pure illustration, American scene or genre but rather places the emphasis on the

creative and not-too-wild experimentation.

*White Cloud* by John Rogers Cox is one of his best canvases—realism stylized almost to the point of surrealism, meticulously executed, deep in perspective and oddly prophetic. Joseph De Martini's large, sombre *Cape Ann Rocks* also ranks high up among his important paintings and is decidedly museum or big-collection material, as are Philip Guston's familiar *Sanctuary* and William Thon's *Bridge to Clark Island*, one of the best canvases in his last show. Standing up well in this company is another large oil by an unknown, *Lighting the Candles* by Nan Lurie, which is expressionistic, deeply emotional and a genuinely exciting discovery.

*The White Spirit* by Yeffe Kimbell embodies furious motion within a starkly simple abstract design. Jacob Lawrence also arrests motion, semi-abstractly, in a strong design-in-diagonals titled *Anchor on Cart* (gouache). Ben Shahn's tempera, *Remember the Wrapper*, is another outstanding picture, praiseworthy in color, pattern and depth of feeling. Guy Maccoy provides decoration in the best sense with his gracefully linear, tasteful *Flowers and Shells*. *Washington Bridge*, a typically explosive watercolor by DeHirsch Margulies; a loose, fluent still life by Vaclav Vytlacil and a pleasant landscape by Martyl complete the exhibition.—JO GIBBS.

## Painting a State

PENNSYLVANIANS are to have their contemporary life painted by 14 contemporary artists, Governor Edward Martin, honorary chairman of the sponsoring committee, has announced.

Five of the painters have been associated with the life of the state for many years. They are George Biddle, Albert Gold, Hobson Pittman, Franklin Watkins and Andrew Wyeth. The other artists are Aaron Bohrod, Adolf Dehn, Ernest Fiene, William Gropper, Joe Jones, Doris Lee, Fletcher Martin, Edward Millman and Paul Sample.

Directed by Associated American Artists Gallery under the sponsorship of the Gimbel Stores of Philadelphia and Pittsburgh, the project will follow a planned list of subjects but will permit each artist to depict his material in his own way. On completion the collection will number 100 oils, watercolors and drawings and will be sent on national exhibition. First subject in the series, the agriculture of the Keystone State, will be undertaken shortly by Biddle. He will be followed by Jones, who will portray the railroads, river traffic and air fields.

### New Grand Central Artists

New artist members of the Grand Central Art Galleries are Lu Duble, Cornelia Van A. Chapin, Marion Sanford, Dorothea Greenbaum, Gerrit V. Sinclair, Clarence H. Carter, Richmond Barthe, Adlai S. Hardin, Peter Dalton and Erwin Springweiller.

Recently elected to the galleries' board of trustees was Peter Grimm, president of the New York State Chamber of Commerce.

Anchor on Cart: JACOB LAWRENCE





## Chicago Veterans

LESTER O. SCHWARTZ is the winner in Associated American Artists' veteran competition, held at their Chicago galleries in September. Jurors Frederick Sweet, associate curator of the Art Institute; Charles Downs, vice-president of Abbott Laboratories, and painter John Rogers Cox selected Schwartz from the invited group of local veterans for a one-man show, to be held at the Galleries in early Spring. Bernard Rosenthal, who contributed a black marble sculpture, won for his work the title of "best in the show" and will exhibit jointly with Schwartz.

That the jury must have had a tough time selecting only one candidate is evident, for the returned servicemen turned in an excellent account of themselves. Writing in the *Chicago Daily News*, C. J. Bulliet commented:

"As shadows become longer and longer in retrospect, a great American art may mature out of this last war, which has placed America not only physically, but emotionally in the leadership of nations. In the veterans' show there are still plenty of remnants of the French and internationalisms but they are beginning to be assimilated in a new, personal vision of the artists."

Bulliet liked especially Don Yacoe's *Honky-Tonk*, *New Orleans* for its presentation of "something American akin to the Parisian gloom of Lautrec." Another artist with an idea is Zussin.

Most ambitious work in the show was Richard Florsheim's big canvas, *Le Havre, France-January 1945*. Bulliet found its ruggedness exaggerated into melodrama "but it has imagination that transcends illustration, and just falls short of being great." Also singled out by the Chicago critic were Don Mundt's *The Prison/Manila* and Aaron Bohrod's *Southampton Churches*.

Below is reproduced *Trading Post*, San Carlos by Phil Dike, one of the artist's sparkling new paintings currently on view at the Biltmore Art Galleries in Los Angeles. "These new oils," Herman Reuter, critic for the *Hollywood Citizen-News* reports, "are alive with just as much of the old freedom of handling as ever, but a still greater facility appears, which seems to have released the brush for the capturing of many new ideas and emotions. Fantasy has crept in. The color is more joyous. . . . These newer Dikes take us into a captivating world—a world reminiscent of the drabness of every day, yet invested with a magic which we feel we might have been master of had we not lost the knack of dreaming."



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The Hay Wagon: ASHER B. DURAND

## Marking the 150th Anniversary of Durand

LANDSCAPE PAINTING has become so definite a tradition of American art that it is difficult to realize how slowly and precariously early artists came to it when the preponderant demand was for portraiture. The 150th anniversary of the birth of Asher B. Durand, now being marked by an exhibition of his works at the Harry Shaw Newman Gallery, is a tribute to one of the founders, and the principal one, of landscape painting in America.

Durand began his career as an engraver, attaining gratifying recognition of his work. From about his 40th year, he abandoned engraving and turned to painting portraits, figure pieces and some landscapes. Shortly

after this departure in his work, he made a trip abroad studying and copying old masters and working on his own. On his return to America, he occupied himself entirely with landscape. He was one of the few artists of his time to paint out-of-doors, setting down the scene before him as his sensitive vision received it. He painted exactly what he saw with both directness and charm, with little regard to design.

Durand's training in engraving is realized in the minuteness of detail and careful definition of forms. Yet the warmth of his personal reaction to the scene before him rescues his work from aridity. He envelopes much of his woodland scenes in a cool, silvery atmosphere, giving local color to the shadow in contrast to his contemporary artists who used murky browns. In such a canvas as *Hay Wagon*, in this showing, the characteristic style of the artist may be discerned.

Lake George naturally brings Kensett to mind. And if Kensett would never have brushed in a sheet of water as an opaque disc or painted such flaccid rocks, he could never, on the other hand, have placed figures in landscape with such skill as Durand.

Durand continued to paint into his 83rd year and lived seven years more in retirement. His life-span marks the rise of the Hudson River School and its final supersession by the work of the French impressionists. But no change of fashions alters his position as the chief exemplar of a school of American landscape painting, which has slowly come into contemporary recognition as an outstanding expression of our native genius.

—MARGARET BREUNING.

### As a Memorial

The Grand Central Art Galleries have announced the purchase of Priscilla Robert's painting, *The Rocking Chair* by Wendell Herbruck, president of the Canton Art Institute. Mr. Herbruck has presented the picture to the Institute as a memorial to his father.





Three Women: DOSAMANTES

## Dosamantes in Oil

GALLERY VISITORS who were impressed with the black and white prints by Francisco Dosamantes, seen in group shows about town last season, can now become better acquainted with the Mexican artist, at the A.C.A. Gallery where he is having his first U. S. one-man show through October 8.

There are only ten oils in the exhibition, an unsatisfactory number in this case for they form an uneven group—ranging from a dull landscape and undistinguished still life to the monumental *Three Women*. In the latter, its tall columnar figures severely posed and draped, a statuesque dignity is relieved only by the intent, expressive heads which bring vigor of life to the canvas.

Falling variously between these works are *The Philosopher* and *Self-Portrait*, both in the Mexican key of high but resonant drama, hot color and bold delineation. *Unemployed* is a powerful, social-minded figure study, its painted surface smoothed to render only hard line and color, a mannerism probably resulting from Dosamantes' work as a muralist.

The lithographs by this 34-year-old painter, notably those on war's aftermath, and the tender series, *Mayan Women*, are strong and expert. Also included is a group of effective linoleum cuts, designed for popular edification, on the evils of drunkenness, gossip and kindred human weaknesses.

—JUDITH KAYE REED.

### The Parsons Gallery

Mrs. Betty Parsons, former director of the contemporary division of the Mortimer Brandt Gallery, has opened an art gallery at 15 East 57th Street under her name. The Parsons Gallery will feature the works of Giglio Dante, Hans Hofmann, Mark Rothko, Boris Margo, Ossip Zadkine, Lawrence Kupferman and other modern artists.

## Rotary Show

EMPHASIZING THE FACT that art does not stand still these days, the Argent Gallery is holding a Rotary Show, the title implying its later travels. Sculpture usually has a hard time competing with painting, when both mediums are shown together, but in this exhibition it makes the better impression.

Among the sculptures two pieces by Mitzi Solomon affirm her gift of original conceptions and sound design. Both *Figure* and *Odalisque* rise freely out of the solid block, yet seem to obey its limitations. *Portrait of Jimmie Savo*, by Rhys Caparn, combines a striking likeness with a curious impersonality of a mask. Beatrice Stone's *Classic Head* possesses the formality of order and nice balance of detail that bestow the enduring interest associated with "classical." Helen Sahler's bronze, *Portugese Boy*, is both vitally and sensitively presented.

On the roster of paintings, *The Hunter*, by Ariane Beigneux; *Rocky Neck*, by Alma Bliss; *V-J Day, Avalon*, by Catherine Grant and *East River*, by Isabella Markell are landscapes that seize the essentials of a scene in consonant color and design. One of the most impressive figure pieces is *Chinese Laundry*, by Zula Bussart, conveying the tension of the bulky figure blowing water through a tube on outspread ironing. *Sidewalk Cafe*, by Bianca Todd, incorporates ably the seated figures, the furnishings of tables and chairs and the glimpse of the street beyond in a harmonious design. *Gypsy Dancers*, by Rebecca Schor, brushed loosely in glowing colors, is full of animated movement. Hilda Katz contributes a canvas of imagination and power.

In the watercolor group, *Nostalgic*, by G. S. Lipson shows ragged stalks of sumac berries and fruit enveloped in waves of melting color. Ethel Katz's *Maine Coast* is an arresting picture. Dorothy Mason's *Sunflowers* completely escapes Van Gogh, yet imprisons some of his ecstatic fervor in a handsome decoration.—MARGARET BREUNING.

Figure: MITZI SOLOMON (Limestone)  
On View at Argent Galleries



Composition: PHILIP GUSTON

## At Their Best

NEW WORK by members of the Midtown Gallery is currently on view, with superior examples by the participating artists making for an interesting and valid exhibition. Outstanding, perhaps, is Philip Guston's *Composition*. A highly developed sense of organization is coupled with a feeling for fantasy, resulting in a solidly realized canvas. Maurice Freedman shows a pigmented oil titled *Adirondac Falls* in which the angular movement of cascading water has been pitted against writhing rocks effectively. Doris Rosenthal, that lover of small fry south of our border, shows a poignant and typical example of her penetration, while Gladys Rockmore Davis is present with a haunting *Portrait*.

Mystic Fred Nagler's *Christ Raising Lazarus No. 2* is that artist at his best. There is a new tempera by Paul Cadmus—an event, as the painter is a slow producer. It is titled *Fantasia on a Theme by Dr. S.* and is an adroit work incorporating the fine painstaking technique associated with Cadmus' métier. *Haunted House*, a loose watercolor by Waldo Peirce, is notable for the movement of forms achieved. *Tablecloth* from the brush of Julian Binford appeals in a quiet way.

Not to be overlooked are *Windy Landscape* by Emlen Etting, a highly atmospheric entry; *Coast Guard Light* (oil on paper) by Betty Parsons, a direct impression; *Naomi* (sculptured in Italian marble) by Oronzio Maldarelli; a well composed and sensitive conception. Through Oct. 19.—BEN WOLF.

### Joseph Luyber Opens Gallery

Joseph Luyber will open his new art gallery at the Brevoort Hotel, Fifth Avenue at 8th Street, with a one-man exhibition of painting by Xavier Gonzalez on October 8. For review of the exhibition see the October 15 ART DIGEST.

### Chris Ritter Gallery

Chris Ritter has announced the opening of his new gallery, The Laurel, at 48 East 57th Street. The gallery will cover paintings, sculpture, prints, art books and antiquities.

## New at Downtown

THE TWENTY-FIRST ANNUAL EXHIBITION by members of the Downtown Gallery contains first-rate examples by the participating artists.

Raymond Breinin deserts his usual mysticism and shows a thoughtful and solidly worked portrait of *Dr. Jean Piccard*. Paul Burlin shows an abstract composition that will be remembered for its rhythmic harmony of form and color. Incisive abstractionist, Ralston Crawford explores a *Factory Interior* and interprets it through balanced greens, blues and terra cotta. Stuart Davis shows *Pad No. 2*, demonstrating his mastery compositionally. *Flat Surfaces* by Arthur G. Dove is a lesson in simplification, while Louis Guglielmi squeezes every ounce of design element to be found in a *Subway Exit*.

There is an Italianate *Figure* by Bernard Karfiol; a colorful and well-composed *Watchmaker* by Jacob Lawrence; and an exceedingly tired *White Horse* by Jack Levine. George L. K. Morris opposes patterns in a knowledgeable oil titled *Orvioto*. Mitchell Siporin shows a well-digested saga of the homeless, in *Endless Voyage*. Niles Spencer finds close harmony in *City Shapes*. Reuben Tam exhibits a plastic, pigmented *Boat and Mountains*.

An introspective encaustic by Karl Zerbe, titled *The Blue Clown*, ranks high among the artist's performances. A marble by William Zorach, entitled *Reclining Figure*, is an ingratiating entry by this noted sculptor. Through October 19.—BEN WOLF.

## Art Down East

The Brick Store Museum, Kennebunkport, Maine, reports its most successful Annual Exhibition of work by museum members and invited artists. More than 2,000 people visited the show. Among the invited artists whose work was shown were Andrew Wyeth, John Whorf, Sears Gallagher, Stow Wengert, and Gordon Grant.

Boston's up and coming Hopkins Hensel was awarded the Henry Foster Spaulding Memorial Prize for his oil, *Eve in Evil Hour*, and Samuel T. Blaisdell, an ex-G.I., won the Helen B. Marshall Memorial Prize for watercolor. Cash awards for crafts went to Mrs. Elvin J. Prescott and James Duncan Phillips. The William E. Barry popular vote prize went to a guest, Alphonse J. Shelton, for his marine, *Crisp Day*.

## Upjohn Adds to Group

Three more paintings have been purchased by the Upjohn Company for use in their educational health campaign. The new, non-commissioned pictures were painted by Alexander Brook, Guy Pene du Bois and Lily Harmon. After color reproductions of them have been made they will be added to the Upjohn Collection exhibition now on national tour of museums, under direction of the Midtown Galleries.

From the Wilmington Society of Fine Arts, where the pictures will be on view through October, the exhibition will travel to the Baltimore Museum in November and to the Virginia Museum in December.

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## In Modern Mode

THE SIXTH ANNUAL EXHIBITION of the Federation of Modern Painters and Sculptors is presently on view at the Wildenstein Galleries, in New York City. It is a varied show, ranging from out-and-out objectivity to entries from the field of non-objectivity. Although, somehow, the present exhibition did not strike this reviewer as quite as exciting as last year's, it still maintains a high standard of quality and affords a good bird's-eye view of current trends in American painting.

John D. Graham shows a *Portrait* that combines a highly individualistic color-sense with a feeling for line which makes his canvas important in the show. *Anemones*, by the dean of simplification, Milton Avery, is one of his finer efforts. Remembered in this work is a Redonesque figure that calls attention to itself only after the impact of an opposing floral bouquet has been absorbed. *Path Through the Woods*, by Morris Davidson, is a compositional triumph, while *Figure*, by George Constant, is in the idiom of Matisse, though surely not imitative. Intricate design marks *The Clock*, by Dorothy Eisner, while solidity characterizes *Central Park* by her sister, Ann. There is a considered collage by Suzy Frelinghuysen.

A rhythmic abstraction by Gertrude Greene, an impasto *October In Bucks County* by Arnold Friedman, and a well-organized nocturnal still-life by Paul Mommer, are remembered. *Storm*, by Morris Kantor, is in the artist's newer manner, and produces its dramatic effect through massive form. Startling depth marks a non-objective canvas by Alice Mason. *The Jungle*, by pioneer-American-modernist Joseph Stella, is indeed a weird concept and retains verisimilitude, despite its abstract approach. *Inter-Planetary Greeting* by Bradley Walker Tomlin is an exciting wedding of line and mass. William Hayter displays a powerful *Falcon*, while Joseph Albers exploits close values.

Exhibited sculpture holds its own, notably in Jose de Creeft's powerful stone carving, entitled *Sulking Woman*, Franc Epping's tortured woodcarving, *Martyr*, Anita Weschler's straightforward *Julie*. Exhibition through October 5th.—BEN WOLF.

*The Clock*: DOROTHY EISNER



*Julie* by Anita Weschler. Notable Exhibit in Federation of Modern Artists Annual Show

## Third Strike

ONCE UPON A TIME a group of determined artists banded together for exhibition purposes under the title of the Bombshell Group. When their bomb proved a dud they reformed to become the League of Present Day Artists. This group too received no loud huzzahs, so a third group seceded to become the Creative Art Associates, which is having its birthday exhibition at the Riverside Museum through October 6.

Such copy-book perseverance should be rewarded, but unfortunately the group offers little to the most hopeful observer. Perhaps it is time these artists learned baseball's famous maxim and departed quietly after the third strike. Pictures by August Goertz and Vera Andrus, as well as Doris Caesar's always distinguished sculpture and figures by Mitzi Solomon and Janet Gould provide the few pleasant pauses in the large show.

Also on view at the Museum is an exhibition of the laboratory work produced by students of Boris Margo during his course, "Creative Imagination—A Psychological Approach" presented at the American University in Washington last winter. Students who are interested in studying with Margo this season—at the Master Institute, N. Y. C., from Oct. 1 to Dec. 7 and at the American University from Mar. 17 to April 26—should see these monographs, automatic drawings, montages and lumi.—JUDITH KAYE REED.

## Views of a Globe-Trotter

Oils and watercolors by globe-trotter Jean Schwegler are now on view at the Gramercy Gallery in New York City. The painter's travels have been largely in South America, where he spent some time (as a visiting artist) in the penal colony in French Guinea. At his best, the painter employs vigorous impressionism, as in his recent *Woodstock* and *Locust Valley* series. Also included are several school-of-Paris sallies, which, unfortunately, do not seem to come off. (Exhibition continues through Oct. 31.)—B. W.

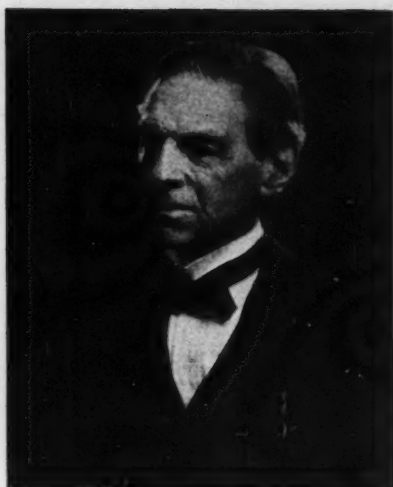




FRANKLIN C. WATKINS



VAUGHN FLANNERY



CHARLES HOPKINSON

## Three Artists Sit in Carnegie Judgment

FOLLOWING THE PATTERN set by war and its turbulent aftermath, this year's Carnegie Institute Annual is again limited to invited American artists. Homer Saint-Gaudens, Director of Fine Arts at Carnegie, has just announced the three-man painting Jury of Awards for "Painting in the United States, 1946;" Vaughn Flannery, Charles Hopkinson and Franklin C. Watkins. Announcement of the \$1,000 first prize, \$700 second, \$500 third and four honorable mentions of \$400, \$300, \$200, and \$100 respectively will be made at the Founder's Day celebration in the Carnegie Music Hall on October 10.

Only restrictions on honors will be forbidding prize winners in the 1943, 1944 and 1945 Painting in the United States exhibitions to be eligible for any but awards of higher rank.

Most recent Carnegie winner among

the jurors is Watkins, who was awarded third prize last year. In 1931 two of his pictures were accepted by the jury for the Carnegie International, and *Suicide in Costume* won first, Lehman and purchase fund prizes. A steady Carnegie exhibitor since 1929, the Philadelphia painter is widely represented in American museums, notably in the collections of the Whitney and Philadelphia Museums and those of the Museum of Modern Art, Pennsylvania Academy, Corcoran, Phillips Memorial and William Rockhill Nelson Galleries and at the Courtauld Institute in London.

A well known portrait painter, Hopkinson has exhibited at Carnegie since 1896 and served on the juries for the 1903, 1907, 1929 and 1938 Carnegie Internationals and more recently on the jury for the 1941 Directions in Modern Painting. Born in Massachusetts, he

studied in New York and Paris, was elected a National Academician in 1929. His portraits of distinguished Americans are in many collections.

The youngest juror, Flannery, is also the most versatile in professional experience. He was born in Kentucky in 1898, studied at the Chicago Art Institute and the University of Illinois and trained for the Camouflage Corps during World War I. He began his post-war career as a consultant in graphic arts for advertising firms and eventually became co-owner of a large advertising agency. Since 1940, when he sold his interest in the firm, he has devoted most of his time to painting and in 1944 held his first one-man show at the Kraushaar Galleries. He has been represented in the Founder's Day exhibitions since 1930.

After the guest preview on the evening of October 10, the 300 paintings will be on public view through December 8. The exhibition will be reviewed in the next issue of the DIGEST.

## Charles Howard, Veteran Abstractionist

AN EVENT of interest to lovers of the abstract is the present showing of canvases from the brush of Charles Howard, at the Nierendorf Galleries. The showing is retrospective and includes works executed between the years 1925 and 1946. Many of the pictures here seen were accorded an exhibition last Spring, at the California Palace of the Legion of Honor in San Francisco.

These considered canvases, by a painter widely acknowledged to be in the forefront of the American abstract stream (although he is at present an expatriate, residing in England), will richly reward careful scrutiny by those who deal seriously with problems of composition, space and color. The artist's sense of composition in placement of forms is uncanny and he never misses. His ability to achieve depth and maintain two-dimensionality is evidenced in all the works on view. In several instances, color is muted in well chosen areas to dramatically enhance smashes of reds and yellows in opposing areas.

Exciting performances include a fairly early *Display*, with its feeling for texture; *The Image*, a later work, incisively exploiting line *per se*. *Mnemonic*

*Badge* juggles yellows, reds and browns expertly. Not to be overlooked are *Schism* and *Ancestral Mitre*, both fairly recent examples of the artist's metier. (Through October.)—BEN WOLF.

*Mnemonic Badge*: CHARLES HOWARD



## Critic LeRoy Wolfe

LEROY E. WOLFE, newsman and art critic for the *Philadelphia Inquirer*, died September 15th, after a short illness, at the age of 55.

Mr. Wolfe had a varied career that included a publicity campaign for David Wark Griffith's motion-picture, *Intolerance*, in 1916, through instruction in stage technique of such figures as John Barrymore and Maria Jeritza, to a position of importance as an authority on painting and music. A disciple of James Huneker, he wrote under several pseudonyms, much of his criticism appearing under the pen names of Michael Shaw and R. Edward Lewis.

An omnivorous collector, he assembled a fine collection of books, paintings and records, during his career. For many years, this writer enjoyed the critic's personal friendship, and the many hours spent in his library had a direct bearing upon the formation of his taste, as was so in the case of innumerable other young Philadelphia artists. His ability to communicate enthusiasm and to relive scenes of the past endeared him to his host of friends and admirers. He is survived by his wife, Dorothy Reese, a Philadelphia painter.—B. W.



## Des Moines Builds Art Center

CONSTRUCTION of the Des Moines Art Center, designed by Eliel Saarinen with Brooks and Borg of Des Moines as associated architects, is well under way with most of the footings and some of the basement walls poured, according to Director Paul Parker. Depending on the delivery of materials, the plant should be completed in the fall of 1947. The one story and basement structure, located in a heavily wooded park in the western section of Des Moines, but easily accessible to all parts of the city, will be 380 feet long and 224 wide in the greatest dimensions. The exterior will be Lannen stone, with cornices and trim around the entrance of Bedford. The design is admirably fitted to the site, and its general informality is entirely characteristic of Saarinen's talent.

The plan reflects the needs of the community for a program of maximum public participation. The galleries, lighted entirely by artificial light, will show exhibitions of varied character. The two-story school wing, 135 by 24 feet, will house classes in fine and decorative arts. The north wall is entirely of glass. Attached to the school unit is a smaller wing, 16 by 83 feet, for ceramics and sculpture. The school will also house an active program for work with public school children. It is not the intention to train professional artists in the school, but rather to provide facilities by which one can paint, carve, make pottery or engage in any activity relating to art, for the pure pleasure of trying to create at any age from seven to seventy—or more.

A lecture room seating 247 will be used for lectures on art and for concerts of chamber music. The lobby, 30 by 62 feet, will be flanked by a library and staff offices.

Great care has been given to matters of shipping and storage facilities. A large work space, together with an over-size elevator, will make possible the construction of exhibition installations without shutting down galleries. A special jury room is not the least important feature of the functional aspect of the plant.

In keeping with the friendly and informal atmosphere, the galleries will possess comfortable furniture. Smoking will be permitted in the galleries, and conversation in a normal voice will be encouraged. Staff members, including the librarian, will make every effort not to make the gallery-goer, or the artist who wishes to paint for fun, ashamed of any aesthetic inadequacy.

Funds for the building construction are from the J. D. Edmundson estate. The estate will also provide some money for maintenance, and \$88,000 for the purchase of art works. The income from the Winnie Ewing Coffin estate also provides for purchases for a permanent collection.

New president of the Edmundson Art Foundation, which administers the funds provided by the Edmundson estate, is Forest Huttenlocher, long active in Des Moines as a leading spirit in art circles. He succeeds Jay Darling, the well-known cartoonist.



*Death of a Bird: BILL BOMAR*

## Bill Bomar Balances Emotion and Intellect

TWO YEARS AGO the Weyhe Gallery introduced a young group of artists who worked closely together and called themselves Six Texas Painters. There was an understanding that eventually one of them would be given a one-man show. The recipient was Bill Bomar, 26-year-old Fort Worth artist who is exhibiting oils and watercolors at Weyhe until October 16.

Without a hint of regionalism, Bomar's work is imaginative and runs toward the surreal with a nice balance of emotion and intellect. As yet it isn't

even, or all-of-a-piece—there are hints of several different styles—but it makes for a stimulating show that promises still more for the future. There is real paint quality here, and an admirable color sense well used in conjunction with design and subject to provoke mood and connote meaning as well as please the eye. Among the oils that afford particular pleasure are two modest, simplified still lifes; a cool and lovely head of *Flora* and *Death of a Bird*, a haunting melody done in glowing reds and deep blues.—JO GIBBS.

## British Contemporaries Seen in New York

HANDS ACROSS THE SEA appear to be clasped quite frequently these days. At the American British Art Center a group of contemporary British paintings includes the work of well-known painters and of many artists unfamiliar here. The canvases would not have to be stamped with "Made in England," for not only a certain delicacy of atmospheric effects, but further a psychological approach distinguishes them from American works.

A portrait by Augustus John is always an event. This one of *Arthur Symons* is a striking one, the saturnine, pale face seems a mask over those seething emotions which Symons always professed colored his outlook on life. An excellent figure piece, *Ivy Lit-vinof*, by Neville Lewis, is carried out with bold brushing in resplendence of blues. An amusing *Woman in Blue* by Gwen John reveals an individual point of view that has always distinguished her work.

Several canvases by Graham Sutherland include *Interlocking Hills*, big rounded masses thrust against each other, which indicate nature as a point of departure, and *Shapes of Buildings*, a fantasy in enchanting color. *Composition*, by John Tunnard, an abstraction, is full of suggested movement. Matthew Smith's *Flowers*, apparently carved out with a palette knife, is not in the hot color of his more familiar work, but his *Fruit and Still Life* blazes with the customary brilliance.

*Plage au Havre* by Edward Wadsworth is a canvas in which color and design seem especially consonant with the idea. A witty and well-realized

work is *Two Figures* by Mead. A number of landscapes that are "in the tradition," yet have a looseness of handling and a richness of deep color that relieves them from mere factual statement are: *Sussex Landscape* by R. O. Dunlap; *Oxford* by Cathleen Mann; *Copenhagen* by Alan Walton; and *Fir and Silver Birch* by Ivon Hitchens. The imaginative *Ruined Cottages* by John Piper and an effective still life of *Berries and Laurel* by Frances Hodgkins, also call for approval.

—MARGARET BREUNING.

## Moderns Who Can Draw

CONTEMPORARY DRAWINGS are presently on view at the Babcock Galleries, in Manhattan. Exhibitions such as the aforementioned should be a regular feature of every gallery handling contemporary work. It is a convincing answer to the Doubting Thomases, who question the modernist's ability to draw.

Martin Friedman shows two powerful works rendered in charcoal, titled *Road to the Open* and *Maternity*, respectively. They are commanding performances, bringing to mind the graphic expression of the late German social-commentator, Kaethe Kollwitz. Amusing are Lee Jackson's deft ink-wash notations of Central Park jitterbugs. Economy sets apart Revington Arthur's entries. A surreal pencil study titled *The Bell Tolls*, by Alfred Crimi, is remembered for its fine sense of design. John Costigan's attitude is grim and forceful in his poignant crayon studies, while Sol Wilson indicates his ability to achieve solidity with an economy of means. Through Oct. 5.—BEN WOLF.



Joan: HENRY ROX (Bronze)

## Vital Sculpture

SCULPTURES BY HENRY ROX, at the Kleemann Gallery, brought to mind a pronouncement by Walter Pater that "statuary moves us to emotion, not by accumulation of detail, but by abstracting from them." For in these works the artist has given vitality to his figures by abstracting their most suggestive and harmonious contours, and through arbitrary limitation of nature by design into a plastic co-ordination, conveys something from the world of imagination not previously realized.

Rox declares that "Sculpture is an animated wall." He works from a frontal plane to the rear, obtaining a quality akin to that of high relief, yet bestowing a spatial existence on his forms so that viewed from any side there is no abrupt transition between one aspect and another. Rox considers that this frontality is an essential quality of sculpture that has been neglected since the Baroque. The Baroque is further suggested by the dramatic presentment of these figures, both in the interplay of triangular thrusts of gesture and the trifid folds of drapery. Yet there is apparently no obsession with geometrical design, the forms developing freely through an intuitive logic of construction.

In the upraised arms of *Ritual*, in plaster, or the folded arms on which the figure bows in *Young Monk*, in terra-cotta, animation is gained by the triangular contours, yet the pieces have a distinct unity of integrated design. Distinct tactile value is gained by the subtle modulation of surfaces producing a play of light and shadow as well as a beauty of textures. Some of the outstanding pieces are *Star Gazers*; *Ascent*; *Joan*, all in terra-cotta; *Yearning* in linden wood and an exquisite, small bronze, *Little Dancer*. (Until October 31.)—MARGARET BREUNING.

### Julien Binford Wins

News comes that Julien Binford's *Scythe Sharpener* has been awarded the purchase prize at the 14th annual exhibition of contemporary painting, held at the Buck Hill Falls Inn, Pa.

## Director Hayes Analyzes the Prize Problem

*Bartlett H. Hayes, Jr., progressive director of the Addison Gallery of American Art, has served on many juries. Along with other people, professionals and laymen alike, he has given serious thought to the problems involved in the allocation of awards. But unlike others he was both able and willing to do something about analyzing and drawing some conclusions on the systems in current use by assembling 71 prizewinning paintings from 29 exhibitions held throughout the country this last season.*

By Bartlett H. Hayes, Jr.

The current exhibition at the Addison Gallery, "Prize Winners 1945-46," which will be on view until October twenty-first, is assembled to provide the basis for asking a few questions about the exhibition jury system of awards and perhaps providing a few answers to the questions. Approximately thirty exhibitions held during the past season were selected from which the top awards in oil painting, watercolor and drawing media were gathered. It should be pointed out that in a few instances First Prize winning pictures were not available. The exhibition represents, nevertheless, a reasonable cross section of prize paintings of the past year.

Among the shows represented, a more or less even division is made between three main types: the invited national shows, the national open shows and the local ones. An analysis of them suggests that exhibitions in which the entries are invited have a higher standard than the open shows, but that entries of regional exhibitions measure up surprisingly well to the national groups and an anticipated difference in quality is not at all evident. (A happy compromise which avoids the snobbery of entirely invited entries is used by Virginia Museum of Fine Arts. A certain percentage is invited, the rest is open but subject to a final jury selection.) However it is true that pictures from regional exhibitions sponsored by large art centers present a more developed quality than those from less populous sections. In the present exhibition regional subject matter is rarely noticeable with the possible exception of Texas, but it is quite apparent that the entries of the West Coast are more lively and progressive than those from other parts of the country, possibly the result of a progressive movement there which influences the choice of pictures submitted rather than the result of a particular predilection of their juries.

The prestige of being represented in national shows is apparently sufficient incentive to induce artists to submit their pictures. Prizes therefore provide relatively little incentive as far as the calibre of the average national exhibition is concerned. Yet it is important to observe that in many cases the entries of certain artists are not representative of their best work. This is for two apparent reasons. Often the best pictures are not available and secondly, an artist may select a picture to suit the particular jury concerned, regardless of the quality of the picture. The jury is then faced with the responsibility of picking the most promising from among a considerable number of

paintings which are not of the highest quality.

This leads to the most important point proved by the exhibition. A great deal of the misunderstanding arising from jury choices is caused by the tendency of the public to forget that a jury is not picking the best pictures in existence, but is obligated to make awards based on the material at hand. The only people who can intelligently criticize awards are those who have seen them among the pictures from which the jury selected them as the most distinguished. Unfortunately, the great majority of people see only the prize winners out of their context in newspaper articles, art magazines or even at the present Andover show.

It might seem in the case of a one-man jury particularly, that the taste of the juror would determine the prize winners. An unthinking reaction to the choices of two one-man juries (Dr. Grace McCann Morley in Denver's 52nd Annual, and Roland McKinney in the 11th Annual of Artists of the Upper Hudson) would be that the jurors differed radically in their outlook. If each exhibition had been served by the other juror, it is possible that the prize winners would be the same. It is not entirely the taste of the juror which determines such prizes, but the type and quality of pictures submitted to them. In the case of all artist juries, however, there seems to be a tendency of the prize winners to conform to the mannerisms of the artists serving on the jury. This is less evident in shows juried by other professionals.

Nevertheless, what most jurors will agree to is that though compromise is sometimes necessary to solve divergent opinions, in general they concur as to the top three or four per cent but find difficulty in trying to list pictures in first, second and third order.

The exhibition at Andover is not popular, either with the layman who comes in accidentally or with the professional. Both view the show knowing that these are supposedly the best pictures of the past season. Their standards are, therefore, set high and they may be disappointed in discovering that for the foregoing reasons, some of the awards are surprisingly unimportant. Furthermore, the exhibition possesses a literary but hardly visual unity due to the phenomena of American art which cannot be classified under a single school or mannerism. There is no common denominator beyond the fact that all these heterogeneous pictures received prizes.

The observer's immediate reaction to the Andover exhibition is to ask what on earth possessed certain juries to choose certain pictures. Without knowing what was in their minds or what their purposes may have been one is tempted, particularly in contrast to other happy choices, severely to judge the judges. If the public were supplied with a clear statement as to the objectives, limitations, method of procedure and intentions of each jury decisions, the participating artists would be treated more fairly, the public would be less puzzled and the prize pictures suffer less at the hands of well meaning but hasty critics.



## Casts a Spell

VANCE KIRKLAND finds his dream world among roots and twisted tree forms, as seen in an exhibition of watercolors current at the Knoedler Galleries, in New York. Employing a subdued palette and a sense of fantasy, he will enmesh you in his surreal, pixie-ridden fairy land and so bewitch you that you will find it difficult to shake yourself free of the spell for some time after, leaving the gallery.

Myriads of tiny nudes weave their way through a cavernous root that would be grim, indeed, were it not relieved by flower and leaf forms, in a work titled *Fantasy of Wood*. *Woden's Ring*, as its title implies, utilizes a circular composition. Here, amorphous forms merge into human shapes. Aspiring figures people *Woodolisque*, in which one can almost feel a metamorphosis taking place before one's eyes, from tree to man. A humorous touch, light as a fairy's wand, enlivens *Environment of Chipmunks*. *Moon Flower* is the only oil present; here the spidery legs of a twisted root creep through a weird landscape, witnessed by two solitary flowers. A show for the imaginative, until October 28.—BEN WOLF.

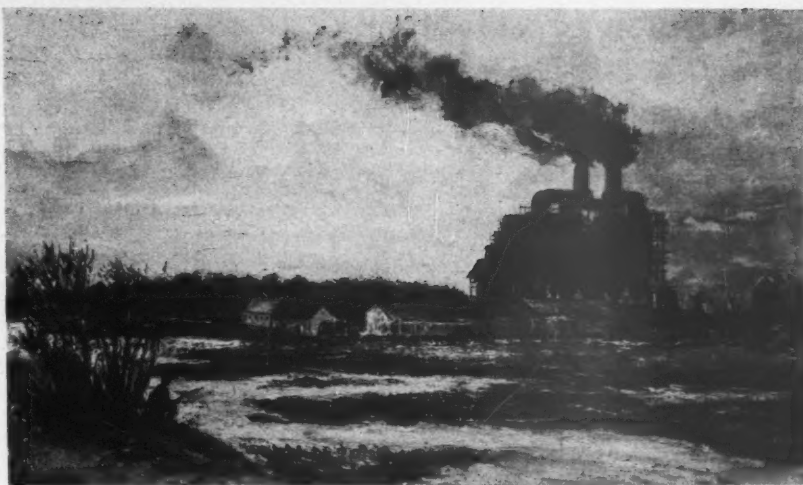
## Clyde Burroughs Retires

After 45 years of museum service, Clyde H. Burroughs, 64-year-old secretary and curator of American art at the Detroit Institute of Arts will retire at the age of 64, on December 1.

Burroughs, who is one of the charter members of the Association of Art Museum Directors, arranged his retirement so that he would be able to handle details of the coming Michigan Artists Fall Exhibition, a show he started 38 years ago.

An editorial on Mr. Burroughs' retirement in the *Detroit Free Press* paid this tribute to him: "His retirement will be received with regret by Detroiters in all walks of life. No faddist, Mr. Burroughs' chief concern with art was to make the best of it available to as many of the people as possible. To this ideal he devoted the past 45 years of his life."

*Moon Flower*: VANCE KIRKLAND. On View at Knoedler until Oct. 28



*Carbon Black*: EUGENE LUDINS

## Eugene Ludins Paints in Full Command

PAINTINGS by Eugene Ludins, at the Passedoit Gallery, reveal how much he has gained in maturity of expression through a fuller command of his resources. His brush work is fluent, his pigment rich, often emphasized by impasto, and the appropriateness of his color heightens the interest of his designs.

In his landscapes, and they are in the majority, no baleful shadow of our present chaotic world appears. Rather the artist appears to be concerned with timeless things, hills, rivers, the sea and the vistas of serene valleys. In these landscapes there is an apparent sympathetic comprehension of the material so that natural forms are not forced into a preconceived design, but a wise compromise seems to be reached between the subject and the painter's esthetic reaction to it.

In such paintings as *High Woods Farm*, a cluster of buildings under a stretch of pale sky with a line of bare trees running down to the edge of the canvas, or the fingers of land stretching out into limpid, blue waters in *Bayou Le Fourche*, there is a lyrical quality of intimate, personal expression. These are not only well-painted landscapes,

but they have captured the spirit of the scene, the soft veils of atmosphere, the striking salience of forms, the decorative balance of details. Other canvases that confirm the artist's ability to seize the emotion of a landscape, if that is a permissible expression, are *Dark Skies*; *Carbon Black*; *Oyster Point* and *Port Lavaca*.

In comparison, the figure pieces are a disappointment with the exception of an arresting *Self Portrait*. Small figures skillfully used as accents of landscape are admirable, but whole figure pieces are far from successful. (Until Oct. 12.)—MARGARET BREUNING.

## Audubon Group Plans

The all-embracing Audubon Artists' Group has grown to such proportions during its brief existence that there wasn't space available under one roof in all of New York for their Fifth Annual Exhibition, which will be held from November 24 through December 15. The compromise housing arrangement is going to present problems to critics and laymen alike, because the show will be on view in seven different places at once.

The major portion of this huge exhibition will be hung at the American Academy of Arts and Letters which is located only a few hundred feet from the site of the original J. J. Audubon homestead where the group was formed six years ago. Several miles downtown, the American British Art Center, the A.C.A., Ferargil, Kennedy, Newhouse and Newton galleries will also display the work of Audubon Artists. As usual, the Group will distribute four gold Medals of Honor, and cash prizes totaling \$2,500.

## Poughkeepsie's Three Arts

Poughkeepsie has a new gallery. Although The Three Arts, at 77 Cannon Street, will show the work of nationally known artists, the emphasis will be placed on the local group. Along with a permanent exhibition of silk screens, lithographs and woodcuts, shows are scheduled this season for Tom Barrett, Clarence Chatterton, Olin Dows, Louis Durchanek, Theo Fried and Alex Reidein.



# FIFTY-SEVENTH STREET IN REVIEW

BY THE STAFF OF THE DICEST

## Virginia Impressions

Watercolors by Allen Ingles Palmer, at the Milch Galleries from October 7 to 26, record impressions of Virginia landscape with honesty and command of the medium. Palmer has watched the night deer crossing a river, the circling ducks, the fishermen in early morning and set them down with straightforward brushwork. There is little searching for the obviously picturesque; all is told with reportorial fidelity, heightened here and there by passages of quiet poetry. Outstanding are *Gathering Driftwood*; *Mammy Stories*; *The Reef* and *Park Bathers*.—J. K. R.

## Pascal's Mood Poems

For her first New York solo Theo Pascal is showing sketchy watercolors—quick mood poems and whimsicalities at the Carroll Carstairs Gallery through October 12. They all reveal an imaginative talent which should get full play in the illustrated juvenile book she is now working on for Houghton Mifflin & Co.—J. K. R.

## Presenting Abanavas

A striking "first" is the current exhibition of paintings by Constantine Abanavas at the Contemporary Arts Gallery through October 18. Born in New Jersey, the 24-year-old painter spent his early youth on the Greek island of Lemnos, returning to the United States in 1938. Service in the U. S. Navy followed, and his current show is composed of paintings executed since his discharge in 1943.

With subject matter ranging from Old and New Testament interpretation to the piquant charm of fanciful portraits, Abanavas works in modern idiom strengthened by a natural affinity for Byzantine richness of color and pattern. Distinguished among the pictures on display are the deceptively simple *Cru-*

*cifixion*, which commands attention on two planes; the small studies, *Carrying the Cross* and *Christ Mocked*. In another mood Abanavas shows us *David and Saul*, the melancholy king charmed to peace by his golden haired prodigy, the scene provocatively presented with richly woven patterns of paint. Also impressive are the subtle olive-green, *Queen and Pearls*.—J. K. R.

## Fifteen at RoKo

The RoKo Gallery down on Greenwich Avenue inaugurates the season with a group of new paintings by fifteen artists, most of them regular exhibitors there. As is often the case in these groups, two small, darkly luminous oils by Sol Wilson outstrip everything else, although there is a variety of interesting work shown.

Harry Gottlieb contributes a sensitive flower painting worked out in a new combination of oil and pastel. Simon's oils are not so precisely finished as his gouaches, displayed earlier, but are similar in rich, Oriental color and arrangement. Morpurgo continues her impassioned, expressionistic way in *Crossing the Red Sea*, with vivid, almost Rattner color added. Among other work noted is a small moonlight scene by Dorland; a well arranged interior by a new artist, Ralph Dubin; Lena Gurr's still life and Shirley Hendrick's decorative *Resemblances*. (To Oct. 7).—J. G.

## Music in Art

Symphonies, nocturnes and scherzos as interpreted by contemporary painters are featured in an exhibition of *Music in Art*, currently being held at the Chinese Gallery, on 57th Street.

Ralph Rosenborg abstracts the sister medium in two canvases titled *Musical Motif* Nos. 1 and 2. Harmonious color has been brought into play in these well-integrated efforts, which would

seem to mark a definite advance in the painter's career. Abraham Walkowitz also sees music with an abstract eye, as demonstrated in a sensitive watercolor titled *Color Symphony*. A quick impression from the brush of George Constant, three non-objective canvases by Maurice Golubov, an impasto *Memo-ries* by Victor Thall, are remembered. A stoical and beefy portrait of a laborer by Earl Kerkam has been included. At first, it seems to have but slight reference to the exhibition's theme, but actually has excellent reason for inclusion; it is a depiction of that important hand-maiden of the musician, who labors under the appellation of *Piano Mover*. Through October 25.—B. W.

## Vera Wise of Texas

Vera Wise, art department head at Texas College of Mines, is a frequent exhibitor in the south and west but her exhibition of watercolors, at the Morton Galleries through October 19, forms her New York debut. Distinguished among these competent pictures, all painted in Mexico, are *Salt Cedars and Shadows*; *Old Cherry in Bloom* and *Chapala Fisherfolk*, which captures well the curious light on the water. When Miss Wise turns from these colorful Mexican scenes to flower painting, as in the decorative *Flower Study*, she is also deft.—J. K. R.

## Conservative Modernism

Paintings by Pierre Eugene Clairin, an active member of the French Resistance during the recent war and at present in this country on an official mission for the French Government to lecture and show his work, may be viewed until October 12th at the Hugo Gallery, in Manhattan.

Conservative modernism places this competent painter in the school of Derain and Segonzac. Particularly satisfying is a solid impression of *Les Avens*, *Pont Aven Bretagne*. A close correlation between greens and blues lends a well-composed work titled *Kerdruc, Bretagne* that sense of grey so pecu-

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larly French. Simplicity marks an authoritatively executed *Chrysanthemes*, while cool shadows balance pastel brick buildings in a mid-summer effort titled *East Range*, University of Virginia.

—B. W.

#### Roussel's Cathedrals

Paintings by the French artist, Andre Roussel, notably faithful and light-suf-fused representations of the churches of his country, are currently to be seen at the Gallery Vivienne, through Octo-ber. Outstanding among these cathedral studies are *St. Etienne du Mont a Paris* and *Chapelle del'Eglise St. Severin*. Al-so on view are softly-painted land-scapes, quiet and appreciative views of St. Tropez, and a delicate still-life, *Rose Corner*. The gallery is open from 3-5 p.m. during week-days.—J. K. R.

#### Rothbort at Barzansky

Samuel Rothbort's paintings, at the Barzansky Galleries through October 21, are bright, heavily pigmented im-pressions of crowded beaches or streets, pretty flowers and rugged landscapes. Especially skillful are *Sun-day*, *Manhattan Beach*; *White Roses*, in which the artist successfully and with grace solved the problem of white against white; and wild *Pampas Grass*, so ably set down.—J. K. R.

#### Ernst, the Younger

Jimmy Ernst abstractly interprets the music of Africa in an alternately ca-phonous and integrated exhibition of his recent work, on view through Oc-tober 7th at the Norlyst Gallery.

Thinly brushed, these line-laced flights into fantasy attest to Ernst's technical skill and introspection. *Mahogany Hall* is remembered for the depth it creates through its opposition of greens and reds; *Dark Morning Blues* for the im-pact it achieves through movement of forms. *Hansania* is a small, gem-like canvas and is exceedingly decorative. *Snares and Drums In E* adroitly di-vides its space and utilizes well the artist's sensitive color perception, while a spidery white line veers through space in a moody, graceful work titled *Tin Roof Blues*.—B. W.

#### Looking at People

"A man goes out into life and experi-ences certain simple and strong emo-tions upon meeting people and seeing things. Good or great art perpetuates the beauty of these personal, human contacts and makes them live for others by transmitting them in a convincing and exciting way."

This is Philip Evergood's brief but telling foreword to the catalogue of paintings for Alexander Dobkin's one-man show, at the A.C.A. Gallery through Oct. 5. It is a large show—23 paintings—but it presents a common face, for Dobkin, who has looked sym-pathetically at people, has set down with respect and tenderness his affec-tion for them. Whether he is portray-ing his neighborhood butcher, proud heir of a long line of butchers, or his little daughter Kiki, his perception of mood and character is present, ever heightened by his humanity. Especially notable in the exhibition are *Out of the Cradle Endlessly Rocking*; *Each Mind-ing His Own Business* and the numer-ous children's portraits.—J. K. R.

October 1, 1946

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**THE THREE ARTS**  
POUGHKEEPSIE, NEW YORK

## Turns to Religion

A ONE-MAN SHOW of paintings and gouaches, by Romanian-born Andre Racz, may now be seen at the Kootz Gallery, in New York. Self-taught, the painter is expressionistic in his approach and reveals emotional intensity. He has turned his attention to the depiction of the life of Christ, as have an increasing number of our contemporary painters recently.

*Deposition*, No. 1 and No. 2, both reveal the painter's concern with paint quality and realize much of their dramatic impact through the directions of the pigment employed. *Pieta* and *Head* gain through their utilization of massed line. *Torso* is notable for its combination of opacity and translucence. Well-organized is a mural sketch titled *Three Crosses*, revealing a compositional sense not fully realized in some of the other exhibits. An interesting painter to be watched in the future. Exhibition through October 19th.—BEN WOLF.

## Beating the Bandwagon

A trip to the Carl Ashby Galleries, in Greenwich Village, will prove rewarding to those who would like a preview of work by youthful artists, many of whom will undoubtedly be exhibited along 57th Street within the next few seasons, with considerably higher price-tags on their wares.

*Three Dogs* by Phyllis Goldstein is a low-keyed dramatic canvas, steering a middle-course between semi-abstractness and expressionism. *Figures* by Doris Franks is moody and restrained, while *Pigeons* by Estelle Grey is notable for the strong design element employed. Robert Barrell exploits the *Eternal Triangle* in a well-composed semi-abstractness, in which line functions *per se*. *Composition* by George Morrison displays the artist's ability to organize the elements he utilizes.

Paul Breslin and Cicely Aikman (recently married, we're told) would seem to be also wedded to the same palette, which they have employed in their otherwise disparate canvases. Gallery director Carl Ashby shows a cerebral *Grey Figure*.—BEN WOLF.

## Invited by "Collectors"

Collectors of American Art have selected ten more pictures and one piece of sculpture for their 1946 distribution from the current 16th Pre-Season Exhibition at Contemporary Arts (see Sept. 15 Digest). On the afternoon of October 6, Collectors will hold a reception and open house at the gallery where all the purchases and most of the exhibition from which they came will be on view. Board-member J. Hamilton Coulter, borrowed from the Navy by the Army for the purpose of recovering stolen art and escorting it back to Europe, will speak informally on his experiences. The public is invited.

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*The Art Digest*





By Ben Wolf

BLESS MY SOUL! . . . The dream that Picasso Peale anticipated last issue, concerning the possibility that Missouri's leading brush-wielder, Tom Benton, might run for the Senate at some future date, took the form of a horrendous nightmare the other night. He found himself on the floor of the United States Senate. When the faces of the Senators, at first vague, became clearer, to his awe-struck amazement he discovered Abe Walkowitz prominently seated at a first-row desk, facing Vice President Jo Davidson. Near him was seated Waldo Peirce. Between them stood Thomas Benton, pounding his fist upon his desk and declaiming in a loud voice.

SENATOR BENTON: "Gentlemen, I repeat, if this resolution proposed by the esteemed Senator from Maine, to make Pepsi-Cola the official beverage of the Congressional Dining Room is permitted to pass, it will, in truth, be nothing short of a national calamity."

(There were alternate cries of "hear, hear" and low, but penetrating boos. Senator Benton continued.)

SENATOR BENTON: It is a fact well known to us all that the esteemed Senator from Maine has been the recipient of a first-award in the Annual Pepsi-Cola contest, and today is but a tool in the hands of Roland J. McKinney, Director of that company's Annual Art Competition."

(Peirce jumped to his feet.)

SENATOR PEIRCE: "Mr. President!"

(The President of the Senate admonished Senator Peirce that Senator Ben-

ton still had the floor and bid that fiery gentleman to continue his tirade.)

SENATOR BENTON: "There have been other instances of his having attempted to insinuate this beverage into our national thinking. Only the other day, in the Senatorial washroom, I overheard Senator Peirce castigating a page-boy for singing, making the observation that if he must sing, it should be 'Pepsi-Cola hits the spot.' Now I ask you, gentlemen, is this freedom of speech? Is this what we stand for, fight for, with brush and palette?"

(Senator Walkowitz jumped to his feet.)

SENATOR WALKOWITZ: "I object! There are several of our members who paint solely with palette knives. I move that Senator Benton's last remark be entered in the *Congressional Record* as follows: 'Brush, palette knife and palette'."

(President Davidson agreed and so instructed the Senate Clerk. Senator Benton continued.)

SENATOR BENTON: "It has also been called to my attention that the gentleman from Maine has, upon several occasions, off the record, advocated anti-aircraft, in the event that rival companies attempt to sky-write their products over the Capitol dome."

(Senator Benton retired and Senator Peirce addressed the Senate.)

SENATOR PEIRCE: "Gentlemen, to say that I deeply resent Senator Benton of Missouri's remark would be, indeed, an understatement of the deep chagrin which his, completely baseless in fact, statements have caused me. I am above bringing to the attention of my colleagues the oft-whispered rumor that Senator Benton is in the pay of a vast cartel that seeks to overthrow that most noble of beasts, the horse, and to supplant in its place that hybrid jackass of burden, known as the Missouri Mule."

(Senator Benton attempted to object, but was silenced by Jo Davidson, who had been secretly whittling a self-portrait on his gavel, behind his desk. Senator Peirce continued.)

SENATOR PEIRCE: "I have evidence at hand far more substantial than Senator Benton's accusations. For example, let's face the facts. Can any of you name a museum in our fair land, from my own rock-bound coast to the sunny shores of California, upon whose walls is not hung a Thomas Benton mule?"

(At this point, Senator Benton leaped from his seat with a roar and seized Senator Peirce's beard. A tussle ensued, until the warring statesmen were at length forcibly separated and reprimanded, and order restored.

(Jo Davidson, who had at this point completed his self-portrait, addressed the Senate body.)

PRESIDENT DAVIDSON: "Gentlemen, we are getting nowhere with these acrimonious accusations. There are other matters at hand, far more important for deliberation and consideration, to which I feel we should at this time direct our full attention and energy. There is the matter of reforms in our judicial system, proposed at a recent session by Senator Walkowitz of New York. I feel that this might be a proper time for Senator Walkowitz to elaborate concerning these proposed reforms. If Senator Walkowitz would at this time care to take the floor, I think . . ."

(Senator Walkowitz at this point jumped up excitedly, and quickly complied with Davidson's request.)

SENATOR WALKOWITZ: "Gentlemen, as it stands today, our judicial system is archaic and outmoded and is, indeed, an anachronism in this, our artistic age in America. The principal reform which I strongly advocate and urge my fellow-members to pass upon immediately is the creation of a new jury system in our courts which would give every man the right to determine whether he shall be judged by a modern or conservative jury. This, to my mind, is the only fair and democratic means of judging anything."

(There was a vigorous round of applause and the bill proposed by Senator Walkowitz was unanimously carried. When Senator Walkowitz had resumed his seat, Senator Zorach from Brooklyn asked to be recognized. It had recently been decided, Picasso Peale was informed by a nearby spectator, to appoint separate Senators from Greenwich Village and the nearby Brooklyn art colony, in order to preserve peace. Upon the granting of Senator Zorach's request, he addressed his colleagues as follows.)

SENATOR ZORACH: "It has been called to the attention of the Senate that, during the last fiscal year, there has been more spent by the government on murals and paintings *per se* than was expended on sculpture. It has been proposed that, for the next twelve months, all government funds usually allocated for the purpose of the creation of official art be confined to monuments and statuary."

(There were screams of indignation from the painters and loud cheers from the sculptors. Above the din was overheard the voice of Senator Walkowitz of New York.)

SENATOR WALKOWITZ: "Gentlemen, gentlemen, the arguments here presented are ridiculous. As Isadora Duncan once said to me . . ."

Voices grew louder and louder and Picasso Peale awoke.

Picasso Peale Listens With Apologies to William Gropper



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Maternity by Picasso. At Kende

## Paintings at Kende

THE FIRST EVENING painting sale of the season at the Kende Galleries of Gimbel Brothers will be held on October 10. Most of the pictures to be sold fall within the 19th century and modern French schools, and come from the collections of Mme. E. M. Quinet, Paris, France, and other private owners.

Among the earlier paintings are two Boudins, *Sand Dunes*, *Etaples*, executed in 1890 and formerly in the Gustave Cahen Collection and the little *Portrieux* which once belonged to Alex Reid; a harbor scene by Jongkind; *La Promenade* and *Le Printemps* by Courbet; a pink and blue-green beach scene by Monet; and *La Jeune Fille* by Pissarro, painted during his sojourn in England. Daubigny is represented by one of his *Oise* river scenes; Renoir by a small canvas, *Les Roses*, and a sanguine drawing of a standing woman.

There is a variety of 20th century work, including Picasso's neo-classic *Maternity*; Chirico's symbolic *Les Deux Meuses*; two landscapes by Friesz; *Les Toits Rouges*, *La Sous Bois* and *L'Eglise* by Vlaminck; *Man with the Book*, a gouache by Chagall; watercolors by the brothers Dufy and a large oil landscape by Derain.

Featured drawings include *La Amateur* by Daumier and *La Danseuse* and *Le Malad* by Forain. All works will be exhibited from October 7.

## Eilshemius in Philadelphia

Two interesting additions to the Eilshemius collection of the Philadelphia Museum are the large portrait drawings of the artist made in 1937 by Adelaide Milton deGroot. Eilshemius posed an hour each for these three-quarter and frontal views, and maintained that they were the best portraits ever made of him. They join four of his own paintings in the Museum's permanent collection as the gift of J. Lester Eisner and Arthur Wiesenberger.

## Auction Calendar

October 4 and 5, Friday and Saturday afternoons. Kende Galleries of Gimbel Brothers: The Alice Taft Bryant Collection of American period furniture, decorations, mirrors, copper lustre and Staffordshire ware. Now on exhibition.

October 7 and 8, Monday and Tuesday afternoons. Parke-Bernet Galleries: Books from the library of the late Dr. Charles Thomas Silve. Specimens of XVI-XX century printing, woodcut books and calligraphic examples. Famous press books in Greek, Latin, French, German and Spanish. Books on paper making. Type specimen books. Exhibition from Oct. 5.

October 9, Wednesday afternoon. Parke-Bernet Galleries: Precious-stone jewelry, estate of the late Joseph B. Brenauer, others. Exhibition from Oct. 4.

October 10, Thursday afternoon. Parke-Bernet Galleries: Rare coins, estate of the late Joseph B. Brenauer. Specimens from many countries, including California gold coins, the broad sovereign of "Bloody" Mary, the Venetian 19 ducat piece, the Egyptian octadrachm, two Judea shekels, St. Gaudens double eagle.

October 10, Thursday evening. Kende Galleries at Gimbel Brothers: Modern French and other paintings and drawings, from the collection of Mme. E. M. Quinet, Paris, others. Works by Boudin, Daumier, Courbet, Derain, Dufy, Forain, Manet, Monet, Picasso, Pissarro, Renoir, Vlaminck. Exhibition from Oct. 7.

October 11, Friday afternoon. Parke-Bernet Galleries: Early American silver from the estate of the late Joseph B. Brenauer. Tankards, creamers, porringers, tea services and ale mugs. Pieces executed by Adrian Bockler, John Burt, Nicholas Roosevelt, John Edwards, Jeremiah Drummer, Myer Myers, Elias Pelletreau. Exhibition from Oct. 5.

October 12, Saturday afternoon. Parke-Bernet Galleries: French furniture and decoration, from the estate of the late Mrs. Oliver Ames. French 18th century cabinetwork, pair Louis XV armchair and citronnier marquetry commodes attributed to David Roentgen; six Régence carved and gilded *fauteuils* and matching *canapé* in 18th century Aubusson tapestry. Small selection of English and American Hepplewhite, Sheraton and Chippendale furniture, Barbizon and other paintings. Silver; porcelain; rugs. Exhibition from Oct. 5.

October 12, Saturday afternoon. Kende Galleries of Gimbel Brothers: Etchings and engravings from a Philadelphia Collection. Works by Dürer, Leyden, Rembrandt, Zorn, Whistler, Cameron, Haden, Meryon, Bone, others. Exhibition from Oct. 7.

October 14 and 15, Monday and Tuesday afternoons. Parke-Bernet Galleries: Part II of the fishing library of the late Henry Alden Sherwin. Exhibition from Oct. 10.

October 16, Wednesday afternoon. Parke-Bernet Galleries: New furs, estate of Jacques Ferber. Mink, opossum, Persian lamb, broadtail, blue fox, otter, ermine, muskrat, baum martin, Hudson Bay sable, Kolinsky. Exhibition from Oct. 11.

October 17, Thursday afternoon. Parke-Bernet Galleries: American and English furniture and decorations, property of John W. Castles, Jr. Duncan Phyfe mahogany side chairs in sets of eight and six and an inlaid mahogany three-part drop-leaf dining table, lyre-form sofa and carved and inlaid mahogany Pembroke table. English 18th century Chippendale, Sheraton and Adam furniture. Paintings, china, glass, silver and silver-plated ware. Exhibition from Oct. 12.

October 18 and 19, Friday and Saturday afternoon. Parke-Bernet Galleries: Paintings, furniture, property of Mrs. George A. Martin. Paintings by Barbizon School including Corot, Diaz. Watercolors by Forain, Prendergast, Hassam, Inness, Brockhurst, John LaFarge, others. Drawings by Daumier, Redon, Desplau, Fantin-Latour, Winslow Homer, Sloan, Glackens, Thurber, Gainsborough, Morland, Shayer, Whistler, Hopper, George Henry Harlow, others. English and Continental furniture; table glass and china; Georgian and other silver; andirons; Chinese porcelains and Oriental rugs. Exhibition from Oct. 12.

October 24, Thursday evening. Parke-Bernet Galleries: 17th to 19th century portraits: Amer. and Barbizon paintings from the properties of Mrs. J. B. Hirschhorn, Mrs. Edna F. Lemle and others. Includes works by Romney, Raeburn, Reynolds and Lawrence; Eakins, Luks, Twachtman, Inness, Wyant, Martin, Hassam and Eilshemius. Exhibition from Oct. 19.

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Miss Anne Blair of Avonton, by Rae-burn, will be included in the first evening sale of paintings to be held at the Parke-Bernet Galleries this Autumn, on October 24. The paintings, which come from various private owners, include Dutch and Flemish portraits by 17th century artists, 18th century English portraits, 19th century French and some American works. Among the artists represented are Rubens, Lucas Cranach the Elder, Daniel Mytens, Romney, Reynolds, Lawrence, Eakins and Luks.

### Cleveland Purchase

William M. Milliken, director of the Cleveland Museum, announces the first purchase from the fund left by the bequest of John L. Severance, museum president at the time of his death in 1936. The purchase is an Ormolu candelabrum design by Jean-Joseph de Saint-Germain, French master craftsman in Paris under Louis XV.

The mate to the candelabrum, which came from the Castle of Moritzburg near Dresden, was probably lost during the second world war.

### Rare Gift for John Herron

A choice example of 15th century Chinese painting has just been acquired by the John Herron Art Institute, *Winter Landscape* by Tai Chin, the gift of Mrs. James William Fesler, president of the Art Association of Indianapolis.

The painting, whose popular theme and execution suggests the influence of Sung painter-poets, was formerly in the Matsuda Collection. The only other known work by Tai Chin in America is the *Breaking Waves and Autumn Wind* scroll in the collection of the Freer Gallery.

### Passing the Buck

Sir: I'd be glad to renew my subscription, but only on the condition that you give me a one or more paragraph summary of what the devil the "Synopsis of Harmony" article in the May 15 issue is all about. I've shown it to artists, physicists, chemists, radio engineers, and not one of them could give me even a hint of its context.

On second thought, I'll renew even if you don't answer, for I have come to trust the impartiality of your magazine.

—JAMES FISHER-NORTROP, New York.

Ed.: Frankly we don't know what it is all about, and have turned the question back to the American Artists Professional League, on whose page it appeared.

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## A Modern Viewpoint

By RALPH M. PEARSON

### *Pepsi-Cola's 'Paintings of the Year'*

The regional jury plan of this year's Pepsi-Cola competition combined with the dynamic management of director Roland McKinney has gained at least two constructive results. Well deserved recognition has come to widely scattered new names on the national art stage and the general quality level of this exhibition has been lifted above those of the past two years—largely because of these new names. This recognition of new talent is important and alone justifies the ambitious enterprise. It is more important, incidentally, than the debatable matter of prizes, which are always wrong from some point of view if only because they are the compromise decisions of five individuals.

As I make a list of outstanding works among the 267 shown I am struck by this item of geography and the many unknown names. Here is California represented by the first prize winner, Boris Deutsch (not unknown), Jane Berlandina and Peter Lowe. Seattle can be proud of Margaret K. Tomkins and Kenneth Callahan, as can Colorado of James M. Boyle. Everett Spruce and Robert Preusser demonstrate that creative fires are burning deep in the heart of Texas. Harry Mintz honors Chicago, and Buffalo should be very proud of Virginia Cuthbert and her dramatic canvas, *The Last of the Mansion*. Iakov Volovich demonstrates that Brooklyn can sprout original canvases as well as trees. And New York City's claims to prominence are amply upheld by Lucio Lopez-Rey (second prize winner), Hans Moller, Sidney Gross and Xavier Gonzalez. All of these artists must be watched and encouraged.

The temper of the exhibition is overwhelmingly in the modern, creative idiom, in all the varying degrees of understanding and misunderstanding of the modern philosophy and method which are usual and, I suppose, inevitable, our means of esthetic communication being as primitive as they are. The penetrating vision, however, and the will to create instead of copy are in a majority of these works. So are adventure, dramatization, symbolism and design.

Out and out examples of the mirroring school are submerged; so much so that when I came upon a kind of eddy of 6 or 7 of them in one small room I thought I had drifted out of bounds. But, to compensate, there is another room where abstractions cluster together with telling impact, and here the reflected glories of Paris are at a minimum; originality holds its own.

The first prize winner by Boris Deutch is a brutally powerful and obviously sincere dramatization of the theme, "What Atomic War Will Do to You." It took courage and intelligence to make this eminently right award; juries do sometimes own and operate these qualities. And this year (unlike last, in the case of Paul Burlin's first prize *Soda Jerker*) Pepsi-Cola will honor the painting and support the jury by including its first prize winner in its calendar.

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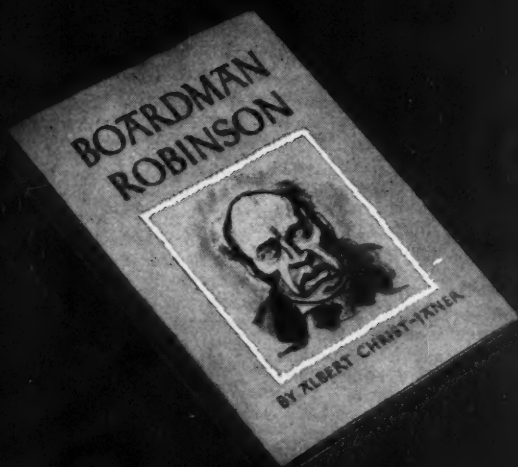
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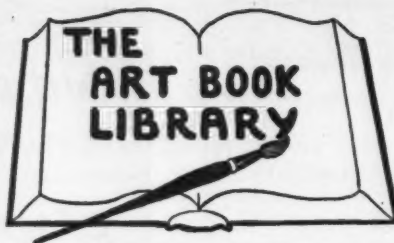
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By JUDITH K. REED

### When Experts Disagree

"The Rape of La Belle," by Harry Hahn. Introduction by Thomas Hart Benton. 1946. Kansas City: Frank Glenn Publishing Co., Inc. 274 pp. of text. \$5.00.

When mid-westerner Harry Hahn married his French wife, Andree, the bride's god-mother presented the pair with a family treasure, a portrait of a faintly smiling woman in a red dress. She was known as *La Belle Ferrenniere* and it was Leonardo Da Vinci to whom it was said she had sat. In 1920 the Hahns offered this picture for sale in America. The Kansas City Art Institute had begun negotiations for purchase when Sir Joseph Duveen, head of Duveen Brothers, made a statement to the *New York World* regarding the much discussed painting. "The Hahn picture," he asserted "is a copy, hundreds of which have been made. The real *La Belle Ferrenniere* is in the Louvre." Sir Joseph had not seen the Hahn painting when he said this.

There was and still is a painting in the Louvre with the same title and listed in the museum catalogue as No. 1600 by Leonardo, but about the genuineness of which a number of European and American critics, including Bernhard Berenson, had expressed published doubts. Nevertheless, the Kansas City Museum broke off the sale and Mme. Hahn instituted suit against Sir Joseph claiming that her property rights had been invaded.

The trial was postponed for nearly 10 years, but when it finally came before the Supreme Court of New York State in 1929 it developed into the most celebrated art trial in recent history. It lasted 28 days and they were days packed with conflicting testimony of witnesses—who included some of the most famous names in art, criticism and scholarship. It was a French newspaper which commented: "The experts came to examine the painting but it turns out the painting is examining the experts." After 14 hours of heated deliberation a tired, business-man jury returned at 5 a.m., to deliver the verdict: no verdict. They were polled as standing 9 to 3 in favor of Mme. Hahn.

The following year and only a short time before the date set for a second trial Sir Joseph made a private settlement with Mme. Hahn and the case was legally closed.

Now Harry Hahn has published his side of the story, backed by Thomas Hart Benton to the extent that Benton has written a ten-page introduction—whose main concern is not so much this case as it is a general condemnation of the "old master racket."

Much of Hahn's text is based on research originally made for presentation during the second hearing of the

case. He attacks the reputations of world-famous dealers, critics and scholars, including the prominent experts called in the case as Duveen defense witnesses—Berenson, Roger Fry, Robert Langton-Douglas and others. Besides presenting his own naturally biased findings, which are intended to prove that his painting is the original Leonardo, replaced in the Louvre at some past date by the present Louvre painting which he believes to be a copy (the title incidentally is wrong and *La Belle* turns out to be the name of another Leonardo portrait), Hahn tells much about Leonardo, about forgery and expertising, and more about scientific methods of proving authenticity.

The book makes swift-paced reading and incidentally brings up that eternal question: "Is it a painting or a signature that the art world enjoys in old masters?"

### New Foreign Publications

*IL '45: Italian Review of Art and Poetry.* Edited by Raffaele de Grada. 1946. Milan: Ciri Agostini S.R.L. English Edition. Vol. 1, No. 1. 50 pp. of text and illustrations, 4 in color.

Named for the year of Italian liberation this promising magazine came out in February. We are told that "Forty-five will define no programme . . . it has come to life not to save any values but rather to create new and necessary ones in the work of all." And that "it is not by chance that in our first number we are presenting a young painter who paid for devotion to the people's cause with his life—Ciri Agostini."

Featured essay is the "Figurative Art in Italy" by editor De Grada. Despite its ponderous style or clumsy translation, it contains many neat observations, as for example: "If it had been possible, the fascists would have been coveters of a classic, Roman or at least neo-classic art. Mussolini would have liked to have a David in uniform, but in the first years one could not sever with fascist futurism or with the brisk 'modernist' movements."

American subscription to *IL'45* (Ciri Agostini S.R.L. Editors, 1 Via Locatelli, Milan, Italy) is \$5.00.

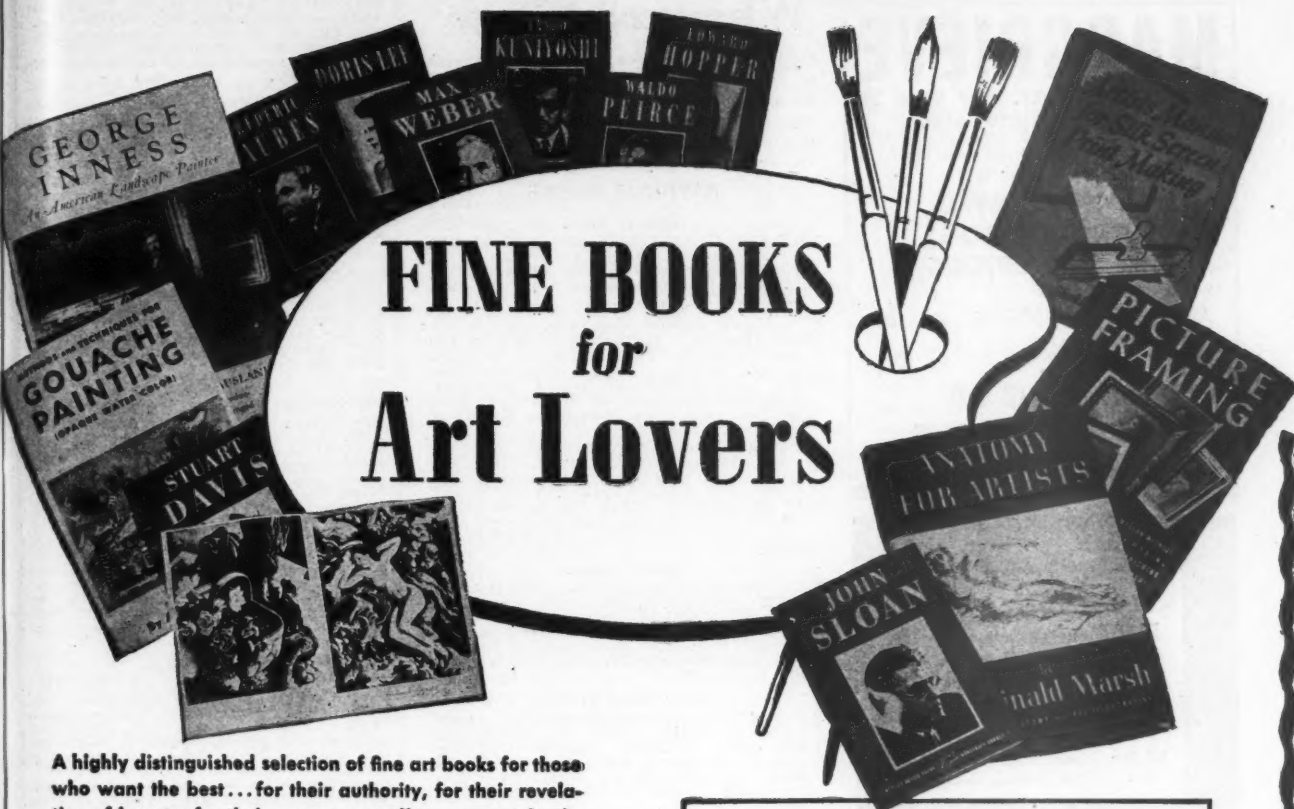
*Art et Style.* Edited by Robert Lang. 1945. Paris. No. 3, Dec. 1945.

This new quarterly follows as closely as it is able the plush pattern of pre-war French publications, with much color, good paper and lots of pictures. Feature articles include new acquisitions and returned evacuees of the Louvre by Rene Huyghe; an appreciation of Christian Berard, illustrator, by Roger Lannes and an essay on the decorative artist, Seraphine Louis, by Wilhelm Uhde. Color reproductions of pictures by Manet, Degas, Van Gogh, Caron, Toulouse-Lautrec, Boucher, Berard, Marie Laurencin and Mlle. Louis vary, unfortunately, from poor to adequate, but it is all heartening and good to see again.

The periodical, *Twice a Year*, plans to issue a special number as a tribute to the late Alfred Stieglitz. Well known artists and writers will contribute to the volume.



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2. **METHODS AND TECHNIQUES FOR GOUACHE PAINTING**—By *Arnold Blanch*. First basic text on this medium which is definitely the simplest in art expression. Inexpensive and always obtainable, the materials for working in gouache offer an unusual opportunity for artistic experimentation of almost unlimited scope. Many illustrations, 13 in color. **\$2.75**
3. **ANATOMY FOR ARTISTS**—By *Reginald Marsh*. A new and inspiring anatomy without text or useless medical terms. Astonishing copies and adaptations of drawings from old masters give the student a complete reference work on all the positions that he might use in drawing. "Of tremendous value in the self-education of any draughtsman or painter."—*JOHN SLOAN*. With 445 illustrations. **\$3.75**
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5. **HOW I MAKE WOODCUTS AND WOOD ENGRAVINGS**—By *Hans Alexander Mueller*. A world-famous artist in this medium describes the entire art of making a woodcut from the simplest basic strokes to the final multicolor blocks. "No other artist in our time has explored the possibilities of this medium so widely or achieved so much in it."—*WARD LYND*. 75 illustrations, many in color. **\$2.75**
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## Where to Show

Offering suggestions to artists who wish to exhibit in regional, state or national shows. Societies, museums and individuals are asked to co-operate in keeping this column up to date.—The Editor.

### NATIONAL SHOWS

#### Albany, N. Y.

THE AMERICAN DRAWING ANNUAL VII. Feb. 12-Mar. 9, 1947. Albany Institute of History and Art. Open to all artists in U. S. & Canada. Media: drawing. Jury. Work due: Feb. 1, 1947.

#### Birmingham, Ala.

7TH ANNUAL JURY EXHIBITION OF THE WATERCOLOR SOCIETY OF ALABAMA. Dec. 1-31. Open to all artists. Media: transparent and opaque watercolor. Prizes. For further information write Maltby Sykes, Pres., Watercolor Society of Alabama, Auburn, Ala.

26TH ANNUAL EXHIBITION OF THE CALIFORNIA WATERCOLOR SOCIETY. Oct. 15-Nov. 23. Open to all artists. Media: watercolor, gouache, pastel. Jury. Prizes. Work due Oct. 5, 1946. For further information and entry cards write George Gibson, 12157 Leven Lane, Los Angeles 24, Calif.

#### Lowell, Mass.

FRA ANGELO BOMBERTO FORUM OF ART. Year 'round. Whistler's Birthplace. Open to all artists. Media: any new technique; may be explained in letter or photograph. Fee: \$5.00. Send works to John M. Wolcott, Whistler's Birthplace, 243 Worthen St., Lowell, Mass.

#### New York, N. Y.

NATIONAL ACADEMY OF DESIGN, 121ST ANNUAL EXHIBITION—1ST HALF. Jan. 4-22, 1947. National Academy Galleries. Open to all artists. Media: painting, sculpture, watercolors, prints. Jury. Prizes. Entry blanks available at Academy. Work due Dec. 9 & 10.

AMERICAN WATER COLOR SOCIETY 80TH ANNUAL EXHIBITION. Feb. 7-Mar. 2, 1947. National Academy Galleries. Open to all artists. Media: watercolor. Entry fee \$2.00. Work due Jan. 27. For further information call Mr. White, LAurelton 8-3725.

UNITED SEAMEN'S SERVICE 1947 ART EXHIBITION. January, 1947. National Academy of Design. Open to all merchant seamen. Media: all. Any number of entries may be submitted. Jury. Prizes. Work due November 1, 1946. For further information write Mrs. Isabel E. Peterson, Director, Art Exhibition, United Seamen's Service, 39 Broadway, New York 6, N. Y.

AUDUBON ARTISTS FIFTH ANNUAL EXHIBITION. Nov. 24-Dec. 15, New York City. Media: oil, watercolor, sculpture, black and white. Jury. Cash prizes and four gold medals. Entry fee \$3. Open to all artists. For entry rules write Audubon Artists, Inc., (fifth floor) 107 Chambers Street, N. Y. C. 7.

33RD ANNUAL EXHIBITION OF ALLIED ARTISTS OF AMERICA. Oct. 27-Nov. 24. New York Historical Society. Open to all artists. Media: oil, watercolor, sculpture. Prizes. Entry blanks due Oct. 12. For further information write Frank Gervasi, 333 East 41st St., New York, N. Y.

31ST ANNUAL EXHIBITION OF THE SOCIETY OF AMERICAN ETCHERS, 8TH ANNUAL EXHIBITION OF MINIATURE PRINTS. Nov. 12-Dec. 3. National Academy of Design. Open to all artists. Only work in the intaglio, metal plate media executed since Oct. 1, 1944, is eligible. Jury. Prizes. Miniature prints must not exceed 3 inches in either dimension or be priced at less than \$5. Entry fee \$2 for non-members. Entry cards due Oct. 7; prints due Oct. 12. For further information write John Taylor Arms, Pres., Society of American Etchers, 1083 Fifth Ave., New York 28, N. Y.

#### Philadelphia, Pa.

44TH ANNUAL PHILADELPHIA WATER-COLOR AND PRINT EXHIBITION. Oct. 20-Nov. 24. Pennsylvania Academy of Fine Arts. Open to all artists. Media: watercolors and pastels, black and whites, prints. Jury. Prizes. Artists may submit three works not previously shown in Philadelphia. Work sent by express due on or before Sept. 25, Sept. 30 for deliveries by hand. For entry blanks and further information write Secretary of the Academy, Pennsylvania Academy of Fine Arts, Broad and Cherry Streets, Philadelphia, Pa.

PENNSYLVANIA SOCIETY OF MINIATURE PAINTERS 45TH ANNUAL EXHIBITION. Oct. 19-Nov. 24. Pennsylvania Academy of Fine Arts. Open to all artists.

Jury. Prizes. Handling charge, \$1 per entry. Entry cards due Sept. 23; work due Oct. 4. For further information write Secretary of the Academy, Pennsylvania Academy of Fine Arts, Broad and Cherry Streets, Philadelphia, Pa.

#### Phoenix, Ariz.

21ST ARIZONA ART EXHIBITION, ARIZONA STATE FAIR. Nov. 8-17. Fine Arts Building. Open to all artists. Media: oil, watercolor, black and white, sculpture, ceramics. Jury. Prizes. Entry cards due Oct. 29; work due Oct. 31. For entry cards and further information write Department of Fine Arts, Secretary, Arizona State Fair, Phoenix, Ariz.

#### San Francisco, Calif.

33RD CALIFORNIA SOCIETY OF ETCHERS ANNUAL. Dec. 2-31. Gump's Gallery. Open to all printmakers. All media. Prizes. Fee \$2. Entry blanks due Nov. 10. For further information write Charles Surendorf, Secretary, 163 Liberty St., San Francisco 10, Calif.

#### Syracuse, N. Y.

11TH NATIONAL CERAMIC EXHIBITION. Nov. 3-Dec. 15. Syracuse Museum of Fine Arts. Open to ceramists of the U. S. and Canada. Media: fine arts ceramics, pottery, ceramic sculpture (including terra cotta) and enamels. Prizes totaling \$1,350. Work due at Syracuse Museum and the following regional centers between Sept. 19 and 22 inclusive: Cooper Union, N. Y.; Cleveland Museum; Los Angeles County Museum; San Francisco Museum; University of Georgia, Athens, Ga. Work should be sent to nearest center. \$3 entry fee; entries limited to five. Final data now available. For further information write Anna W. Olmstead, Director, Syracuse Museum of Fine Arts, Syracuse, N. Y.

#### Wichita, Kan.

16TH ANNUAL GRAPHIC ART EXHIBIT. Jan. 4-31. Wichita Art Association Galleries. Open to American artists. Media: block prints, wood engravings, lithographs, etchings, dry points, aquatints, mezzotints, silk screens. Jury. Prizes. Entry fee \$1. Work due before Dec. 10. For further information write Wichita Art Association, 401 North Belmont Ave., Wichita, Kansas.

### REGIONAL SHOWS

#### Decatur, Ill.

4TH ANNUAL EXHIBITION OF CENTRAL ILLINOIS ARTISTS. Nov. 3-24. Decatur Art Center. Open to artists residing within 150 miles of Decatur, Ill. Jury. Prizes totaling \$250. Entries due by Oct. 15. For further information and entry blanks write Reginald H. Neal, Director, Decatur Art Center, Decatur 3, Ill.

#### Grand Rapids, Mich.

FRIENDS OF CANADIAN ART FIRST (REORGANIZED) ANNUAL EXHIBITION OF GRAPHIC ARTS. Opening Nov. 18. Grand Rapids Art Gallery. Open to artists of Western Michigan. Media: hand-made prints. Jury. Awards. Entry blanks due Nov. 2; work due Nov. 9. For further information write Grand Rapids Art Gallery, 220 E. Fulton St., Grand Rapids, Mich.

#### Hartford, Conn.

9TH ANNUAL CONNECTICUT WATER-COLOR SOCIETY EXHIBITION. Nov. 9-Dec. 1. Open to residents of Connecticut. Media: watercolor, gouache. Jury. Prizes. Entry cards and work due Oct. 18. For further information write Mrs. Bertha Dion Burke, 816 Farmington Ave., West Hartford, Conn.

#### Johnstown, Pa.

14TH ANNUAL EXHIBITION OF ALLIED ARTISTS OF JOHNSTOWN, PA. Oct. 28-Nov. 11. Art Institute. Open to residents and native born Pennsylvanians. Media: oil, watercolor, black and white, pastel, tempera. Jury. Prizes. Entry fee \$2. Handling fee \$1. For further information write Kathryn Lohr, Secretary, 401 Glenwood Ave., Johnstown, Pa.

#### Los Angeles, Calif.

CITY OF LOS ANGELES 1946 ANNUAL ART EXHIBITION. Oct. 20-Nov. 3. Greek Theatre, (Vermont entrance) Griffith Park. Open to artists of Los Angeles and vicinity. Media: paintings and sculpture. Jury. Awards: medals and honorable mentions. Entry blanks available at Greek Theatre Arts Club and must be returned to Paul Lauritz, 3955 Clayton Ave., Los Angeles 27. Work due Oct. 7-9.

#### Madison, Wis.

13TH ANNUAL WISCONSIN SALON OF ART. Nov. 7-Dec. 1. Memorial Union Building Galleries. Open to artists residing in Wisconsin past 3 years or who had for ten years, students attending Wisconsin art schools. Media: oil and tempera, watercolor and pastel, graphic, sculpture. Jury. Prizes. Work due: October 30. Registration cards due: Oct. 15. For further information write Union Gallery Committee.



### Evelyn Marie Stuart Says:

Generally speaking, there are two kinds of painters in America today—those who get their pictures talked about and those who sell them. In vain do museums lavish prizes on the ugly and meaningless and critics pretend to find therein occult excellences. For despite this press agency, the public still wants a picture that is functional in the home. Myriads of young fry are busy doing what has been praised by high authority and not doing a bad job of imitating. The "big boys" get by on prizes and purchases from a few carefully cultivated exotic collectors, but the bulk of contemporary painting sold in America is done by artists who never are seen in the national exhibitions and seldom mentioned in print except with the damning faint praise of being "sweet." There should be some exhibition place for the professional artist, who makes his living by painting pictures. In the meantime, the talented amateurs who can do things that look like the School of Paris should pause and consider what further they will need to do if they ever hope to emerge from the amateur class. An amateur is a person who works for his own love of the thing done—a professional is one who can live by the love of others for it.

### Classes in Tampa

The Tampa Art Institute has announced a series of art classes beginning in October. In addition to the classes, conducted by Major Charles Leonetti, Mayme Sellers Leonetti and Gene Graham, sketch classes for those who wish to work alone will also be formed. Tuition is \$5 a month and classes are open to all adults and high school students.

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## Schucker Seen in Macbeth Show

GOUCHES BY CHARLES SCHUCKER, at the Macbeth Gallery, are carried out with a personal palette in original conceptions. The circus paintings especially impress one in their muted color and subtle lighting. There is none of the flashing brilliance of lights or gayety of color associated with such themes in these subjects, yet they are swift, striking epitomes of different phases of circus performance.

An abstraction, *The Night Is Alive*, is instilled with uncanny mystery over which a pale moon presides, the balance of forms and the dynamic rhythms give this work great appeal. *The Parade*, animated by triangles of flags contrasted with the round circles of the drums of the foreground figures possesses a sense of movement and sound that is irresistible.

*Early to Market*, a row of tiny booths sloping up sharply with little figures swarming eagerly around them, has exquisite notes of color with the cold, gray sky as a foil. Among the excellent circus themes, *Flying Trapeze* is almost an abstraction, while *Girl and Cats* is a compromise between abstract design and realistic forms. A few of the items do not come off so well, but the whole showing is one of definite promise.—MARGARET BREUNING.

## At the Blue Door

Tucked away in the mountain village of Taos, N. M., is an active Gallery, the Blue Door, which has recently been host to exhibitions by Andrew Dasburg, Louis Ribak, Beatrice Mandelman and Charles du Tant. Recently purchased from the gallery by Hollywood visitors Mr. and Mrs. Niven Busch were the two large oils, *Pursuit* by Ribak and *Valley of the Hondo* by Du Tant. Mr. Busch is a Warner Brothers executive and writer while Mrs. Busch is better known under her film name, Theresa Wright.

### Alonzo Gallery Reopens

The Alonzo Gallery, which closed its doors for the duration of the war, has reopened at 58 West 57th Street with a one-man show introducing Fred Sanchez. The paintings, which tell in illustrative fashion the artist's thoughts on *Executive's Luncheon* (medicine, milk and cereal); *Opium*, (an old man with a glass of beer); *Fallen Venus* (a blonde standing on a broken heart) and other matters, will be on view through October 13.—J. K. R.

### Julian Levi's Workshop

Julian Levi has joined the art faculty of the New School for Social Research. He will conduct a workshop course in painting, drawing and composition on Thursdays, from 1:30 to 5:30 P.M.

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**"Goodwill Pictures"**  
 [Continued from page 13]  
 de Diego's two fantasies, *Nocturnal Family* and *Under Stiff Rearguard Action*; De Martini's moody *Ravine*; Bouche's *Gallery K.*; Gropper's sketchy but bitterly poignant *Home*; MacIver's mysterious *Blue Landscape*; Rattner's brilliantly expressionistic *Yellow Table*; Watkins' *Portrait of Old Woman*; Weber's *Conversation*; Marsh's *Lifeguard*; Zerbe's *Around the Light-house* and *The Owls*.

The abstractionists are present in considerable force, with honors going to Drewes, Morris, Charles Howard, Pereira, Crawford and Davis, while the bona fide surrealists are conspicuously absent. There are many more worthwhile pictures within the collection, among them Levine's satire and Gwathmey's social comment. But one wishes, generally, that they were stronger and a little less School-of-Paris-influenced.—Jo GIBBS.

### Abstracting the West

Cueing his semi-abstract designs to the nature-abstracted forms of the Western canyon and pueblo country, Isaac Lane Muse comes forward with some strong, fresh painting, on view at the Mortimer Levitt Gallery through October 12.

*Red Mesa* plays brilliant reds and oranges against paler pinks and blue to good advantage. Clean bright color is used again to compose a more simple but equally effective pattern in *Canyon de Chelly*. Also combining vigorous line and tone for space-filled landscape are such works as *Taos Pueblo* and *Laguna Beach*. The few figure studies in the show, however, lose something by their air of more studied experimentation.

—JUDITH KAYE REED.

### Margaret Chrystie in Philadelphia

The Artists' Gallery of Philip Ragan Associates opened the season on September 26 with an exhibition of oils by Margaret H. Chrystie. The show, Miss Chrystie's first in Philadelphia, reflects pleasant rugged camping vacations in Canada and the Adirondacks. She studied at the Pennsylvania Academy.

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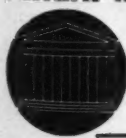
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## Whitney Purchases

[Continued from page 12]

### Oils (Bought by Metropolitan)

Loren Maciver, *Carey's Backyard*  
\*John Marin, *Off Cape Spit, Maine*  
Ben Benn, *Still Life*  
Julio De Diego, *The Portentous City*  
Bradley Walker Tomlin, *Burial*  
O. Louis Guglielmi, *One Third of a Nation*  
Eugene Bernan, *Muse of the Western World*  
\*Guy Fane DuBois, *Cocktails*  
Anne Goldthwaite, *Green Sofa*  
Franklin C. Watkins, *White Roses*  
William Thon, *Portrait of Contesse De V.*  
Nahum Tschabassov, *Deportation*  
Charles Burchfield, *The Coming of Spring*  
Childe Hassam, *Street Scene in Winter*  
Louis M. Ellshemius, *Mountain Brook*  
Childe Hassam, *Union Square*  
\*Renee Lahm, *Dancer Resting*  
Elizabeth Terrell, *East Side*  
Mane-Katz, *Refugees*  
Josef Presser, *The Harbor*  
Paul Mommer, *Inlet, Long Island*  
Joseph Hirsch, *Air Raid*  
Anne Goldthwaite, *White Mules on a Bridge*  
Lee Jackson, *Incident in the Parade*  
Reginald Wilson, *Horse and Buggy*  
William Tasker, *National Defense*  
Jean Liberte, *Sea and Rocks*  
Joseph De Martini, *Docks on Sunday*  
Sigmund Menkes, *Native Melody*  
David Burliuk, *In Hampton Bays*  
Julius Block, *Deacon William Mann*  
George Gross, *Ambassador of Good Will*  
Thomas Benton, *July Day*  
Remo Farruggio, *Basin Street*  
Ernest Fiene, *Nice Snow*  
I. Rice Pereira, *Green Depth*  
Rico Le Brun, *Bull Ring*

### Sculpture (Bought by Whitney)

\*David Smith, *Cockfight—Variation*  
\*Oronzo Maldarelli, *Caress*  
\*Jane Wasey, *Bather*  
Jose De Cruz, *Himalaya*  
Chaim Gross, *Twins*  
Alfeo Faggi, *Head of Harvey White*  
Jo Davidson, *Gertrude V. Whitney*  
Chaim Gross, *Acrobatic Dancers*  
Dorothea Greenbaum, *Girl with Towel*  
Sculpture (Bought by Metropolitan)  
Herz Emanuel, *Savage Head*  
Antonio Salemmo, *Portrait of a Young Woman*  
Herz Emanuel, *Spain*  
Elie Nadelman, *Portrait of a Little Girl*

### Watercolors

Works by Perkins Harnly (2), Joseph De Martini, Glenn Stuart Pearce (2), Joseph Kaplan, Joseph Wolins, Anne Goldthwaite (2), \*Dong Kingman, Elizabeth Terrell, James Turnbull, Reginald Wilson, Richard Sussman, \*Orden Peissner, Hobson Pittman, Cecil C. Bell, Gladys Kleinman, \*Louis Schanker, \*Mark Rothko, \*William Bazotes, \*Mark Tobey, Leon Kelly, I. Rice Pereira, Louis Schanker, Oronzio Gasparo (2), William Dean Fausett, Edward John Stevens, Jean Liberte, \*David Fredenthal, William Zorach, \*Jacob Lawrence (3), Edward Hopper, Georges Schreiber, Chaim Gross, Morris Graves, Lionel Feininger (2), Ben Shahn, Peggy Bacon, Adolf Dehn (2), Sol Wilson, Julian Levi, \*Bruce Mitchell, John Marin, \*Andrew Wyeth.

### Drawings

Works by Charles Locke (2), Paul Cadmus, Peppino Mangravite, Fletcher Martin, William McNulty, Jon Corbino (2), Kenneth Hayes Miller, Reginald Marsh (2), Eugene Speicher, \*Corrado Cagli, John E. Heliker, Alfeo Faggi, Thomas Benton, George Gross, Gifford Beal, Minna Citron, Daniel Rasmussen, Julius Block, Rosella Hartman, Herbert Mesibov.

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## Coming Up!

Our biggest event—American Art Week—will celebrate its Fifteenth Annual the first week of this coming November.

Art Week has been a great boon for American artists and for the art of America. It has introduced local artists to the American public, and made the public aware of their artists. In every State where emphasis has been stressed on this activity it has grown immeasurably with each year. It takes but a very small seed to grow a mighty oak.

We do not need to bestir those chapters or chairmen in States which have the event organized. We do wish to enthrust those who have not yet awakened to the great benefits which accrue from even small efforts. The local show idea has grown in popularity and any community can find no more worthy project on the cultural side, than Art Week.

Organize your local artists and your local art lovers. Do it now. You will be surprised and pleased at its success.

## New York City Show

The New York City Chapter of the League, through its Chairman, Thomas F. Morris, has announced its third annual exhibition to be held November 4 to 15 in the Architectural League, 115 East 40th Street.

For a number of years no Art Week exhibition was held in New York City because it was the home of the Board of the League. This did not seem fair to its large New York membership, so three years ago the go ahead sign was given to the New York City Chapter to stage a show.

The show was an immediate success, larger than expected. The following exhibition required larger gallery space and was held at the National Arts Club.

It was almost twice the size of the previous event. This year it was moved to the Architectural League because it had again doubled in size. It will occupy the three large rooms of the League. Should the present growth keep up we see no solution beyond Madison Square Garden. The prizes offered for this year are already fifty per cent greater than last year. They will likely be announced in our next issue.

Of special interest in the way of informative, educational and entertaining features, Chairman Morris is pleased to announce these special events:

Gordon Grant will paint a marine scene in oil; Frederic Whitaker will paint a landscape in watercolor; Miss Marion Sanford, sculptor, will model a bust of some prominent person to be announced later. Also an oil portrait will be painted by one of our well known portrait painters. This also will be announced later. Chairman Morris, whose splendid efforts are chiefly responsible for this project, will have the assistance of Mrs. Eleanor Lee and Mr. J. Bradford Hague, besides various members of the Board.

## How to Obtain a Copyright

Within the past month we have had five inquiries concerning copyright. Also we have been appealed to by one of our members who was threatened with a suit for infringement. Concerning this last case we will make separate comment.

Three of our correspondents say they missed our piece on the copyright procedure. Answering all such letters individually involves a lot of time and clerical work, so we are again writing this general answer, for it would be the same in each case. Please—all of you—file this in your painting kit or wherever you file such things and where you can put your hands on it.

There are two phases of copyright which concern you and are protection for you. It is a simple process and the work entailed is so slight that an artist deserves to lose if he does not avail himself of that protection.

First, for a general copyright covering your work, and which will amply safeguard you in case some dealer or museum or individual attempts to sell the reproduction rights of any such copyrighted work you may have sold them or intrusted to them. You simply write to the Librarian of Congress, Washington, D. C., and request the application card for a general copyright. When you have filled this out, mail it back to Librarian, together with one dollar and two snapshots of your picture. Very shortly you will receive an acknowledgment. You print on your picture, Copyrighted, or Copr., or the C within the circle.

Second, should you wish a copyright for the reproduction of your work, then ask the Librarian for that special application blank. They are both small cards about the size of postal cards. When you have filled this in, you mail it back, but you must enclose two dollars instead of one as for a general copyright. You do not send a photograph in this case but you must send one of the first printed reproductions, and give the date it was first placed on sale. Now, please take this precaution if

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## Let Us Ask a Question

Here is our \$64 question. Why in the name of goodness does an artist neglect to put the copyright mark on his reproduction—if he has obtained a copy-right?

This refers to the first paragraph in the preceding piece. In this case, as we said before, one of our members was threatened in one of those "or else" letters from a firm who said on their letterhead that they were copyright attorneys and had been retained by another artist who claimed our member had copied one of his paintings which had been reproduced on postal cards. And what did he propose to do? And answer quick "so they could advise their client what action to take."

The aforementioned artist who is accused of plagiarism does not have to copy anyone's work. Both artists had painted the same corner, albeit from spots many feet apart. One painted it in bright sunlight and the other, in drizzling weather which had made puddles in the streets.

We advised him of the priceless reply of our one and only General "Ike," who directed his aide to "Wrap it up in diplomatic language and tell him to go"—you know. But a threatened suit usually causes an artist some anxiety, annoyance and a loss of time, to say nothing of probable expense if the threatening artist follows up the scarey letter with some action.

This was a very feeble case and the attorneys probably so advised their client. Maybe they discovered their client had not put the copyright mark on his work, and one must do that. Of course he could not copyright any particular corner or view.

Our question then, is, why in the name of Mike Angelo should this protecting mark have been left off the picture it was claimed had been plagiarized? Our observation has been that when an artist starts in to be careless he usually does a very complete job of it.

## The "Paint Bible"

Thus it is commonly known among the manufacturers of paints, varnishes and lacquers. The League would be very remiss if it did not record that the tenth edition of this amazing work of Dr. Henry A. Gardner is recently off the press. It is an encyclopedia, beautifully bound in leather, 652 pages, profusely illustrated, with many full pages of color tabs attached.

Dr. Gardner was selected by the League for its special gold medal, which was awarded to him at our Annual

Dinner last February. This was in recognition of his great work in the Paint and Varnish Institute, and for the very valuable help he gave the League in his campaign for permanent colors. Dr. Gardner retired from the Institute a year ago and is now continuing his work and research in the Henry A. Gardner Laboratory.

We have a bit of conscious pride in that the League is recognized in this comprehensive volume. He prints the League's "Permanent Palette," tested colors—19 base colors—together with other charts and a description of the methods for examination of artists' colors. It should be noted that Dr. Gardner helped the League launch its campaign and made a telling address before the League at the Vanderbilt Gallery, New York City, in 1932. With Dr. Gardner, Dr. Martin Fischer of Cincinnati, and Mr. Harold Parks of Maplewood, N. J., Mr. Conrow, as Chairman of the Technic Committee, developed the permanent palette for our artists.

Any further information regarding this volume, which is entitled "Physical and Chemical Examination, Paints, Varnishes, Lacquers, Colors," may be had by addressing Dr. Henry A. Gardner, 4723 Elm Street, Bethesda, Md.

## More About Dealers and Exhibitors

YOU—every State Director, every Director of American Art Week, and every artist—can help now in a very vital and critical period to protect the artist in his reproduction rights.

We ask you to interview as many of your museums, dealers, agents or galleries as to their attitude regarding this right. Ask whether an artist may safely consign his work to them, and be sure that without any special warranty, that in case it is sold, the right of reproduction will not be included in the sale of the tangible property.

Most dealers and museums with whom we have discussed the matter realize that it has long been the custom of the trade with most of them to have a separate stipulation regarding reproduction. Such has been accepted as the prevailing practice. It is the League's aim, eventually, to canvass all agencies handling artists' work, that we may report to our members just what their attitude is.

This is a very important matter in which your Board greatly needs your co-operation. Let us hear from you, good news or bad. Maybe we can help to alleviate the latter. Please send this information direct to me at the Carter Hotel, 208 West 23rd Street, New York City.

—ALBERT T. REID.

## District of Columbia

The Ninth Metropolitan State Art Contest will be held in the National Collection of Fine Arts, Smithsonian Institution, from Nov. 6 to Nov. 29, inclusive, under the auspices of the D. C. Chapter of the A.A.P.L. assisted by the Entre Nous Club, Mrs. Chas. P. Keyser, president. This exhibition, as in years past, is the District's contribution to American Art Week. The jury of awards will be Ann Abbott, George E. Muth, Jr., and Harry L. Raul. Cash awards will be made. The jury of selection consists of Minnie Raul, Benson Moore, Jean D. Grove, Omar Carrington.

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# CALENDAR OF CURRENT EXHIBITIONS

**AKRON, OHIO**  
Akron Art Institute Oct. 6-31: Akron Industrial Arts; Sculpture by Chaim Gross.

**ALBANY, N. Y.**  
Albany Institute of History & Art To Oct. 20: Paintings by Dorothy M. Cogswell; From Oct. 14: Bird and Animal Prints.

**ANDOVER, MASS.**  
Addison Gallery of American Art To Oct. 21: Prize Winners 1945-46.

**AUBURN, N. Y.**  
Caruga Museum of History & Art From Oct. 8: Anniversary Exhibition.

**BALTIMORE, MD.**  
Museum of Art To Oct. 15: Ancient Peruvian Textiles; To Oct. 20: Paintings by Walter Antonius Cornelli, Herman Martl, Sculpture by Grace H. Turnbull.  
Walters Art Gallery Oct.: Art and Family.

**BOSTON, MASS.**  
Doll and Richards To Oct. 12: Pastels by Jeanne W. de Leiris; From Oct. 14: Watercolors by L. Gerard Paine.  
Museum of Fine Arts To Oct. 6: Chinese Potteries and Porcelains.  
Public Library Oct.: Lithographs of John Copley.  
Robert C. Vose Galleries To Oct. 19: Paintings and Etchings by Caducallader Washburn; Oct. 7-26: Ogunquit Art Association Exhibition.

**CHICAGO, ILL.**  
Art Institute To Oct. 20: Prints by Josef Albers; Oct.: Georges Braque Painting, Mexican Prints, Prints by Douglas Wilson.  
A.A.A. Galleries To Oct. 24: Paintings by William S. Schwartz.

**CLEVELAND, OHIO**  
Museum of Art From Oct. 8: Photographs, The Incas; Goya Aquatints; From Oct. 9: Works by Alexander Warshawsky and Max Kalish.

**COLUMBUS, OHIO**  
Gallery of Fine Arts From Oct. 5: Age of Titian; Oct. 8-13: Navy Combat Paintings.

**DALLAS, TEX.**  
Museum of Fine Arts Oct. 5-27: 8th General Exhibition; Oct.: Survey Exhibit of Contemporary Southwestern Architecture.

**DAVENPORT, IOWA**  
Municipal Art Gallery From Oct. 13: Paintings by American Contemporaries; Works by May Hohen; Mahrea Cramer Lehman Illustrations; Elements of Design.

**DAYTON, OHIO**  
Art Institute Oct.: Society of Painters & Sculptors Annual Exhibition.

**DENVER, COLO.**  
Art Museum Oct. 5-28: Mural Paintings by Savits Katchadourian; Paintings by Frank Vavra; Paintings by Past Presidents of Guild.

**DETROIT, MICH.**  
Institute of Arts To Oct. 25: Arts of French Canada; Engravings of Canadian Scenes; Oct.: 100 Photographs of Artists in America; Paintings by Watkins and Bouche.

**GRAND RAPIDS, MICH.**  
Art Gallery Oct.: 4 Centuries of Tapestry Weaving.

**HAGERSTOWN, MD.**  
Washington County Museum of Fine Arts Oct.: 15th Anniversary Exhibition.

**HOUSTON, TEX.**  
Museum of Fine Arts To Oct. 6: Man Becomes an Artist; From Oct. 13: 21st Annual Photography Salon.

**INDIANAPOLIS, IND.**  
John Herron Art Museum To Oct. 27: International Salon of Photography.

**LOS ANGELES, CALIF.**  
County Museum To Oct. 15: Color Photography.  
Vigevano Galleries To Oct. 8: Works by Lenard Kester.

**LOUISVILLE, KY.**  
Speed Memorial Museum To Oct. 27: Paintings in Louisville.

**MANCHESTER, N. H.**  
Currier Gallery of Art Oct.: Works by Mine Okubo; 'Winter Landscapes Group; Chinese Woodcuts; Wood Engravings by Frank French.

**MEMPHIS, TENN.**  
Brooks Memorial Art Gallery Oct. 5-27: Biennial Exhibition.

**MILWAUKEE, WIS.**  
Art Institute To Oct. 15: Works by John Stewart Curry.

**MINNEAPOLIS, MINN.**  
Institute of Arts To Oct. 12: Encyclopedia Britannica Collection.  
Walker Art Center To Oct. 20: Sculpture by Dustin Rice.

**NEWARK, N. J.**  
Newark Museum To Oct. 7: Artists of Today.  
Ross Art Galleries To Oct. 20: 2nd Open Competition.

**NORWICH, CONN.**  
Slater Memorial Museum From Oct. 13: Oils by West Coast Artists.

**OAKLAND, CALIF.**  
Mills College Art Gallery Oct. 6-25: Drawings & Watercolors from 15th Century to Present Day.

**PHILADELPHIA, PA.**  
Pennsylvania Academy of Fine Arts To Oct. 6: Oils by Emlen Etting.  
Art Alliance To Oct. 27: Sculpture by Louis Feron; Watercolor Group; Santa Fe Exhibition.  
McClees Galleries Oct. 7-26: Watercolors by Cameron Burnside.  
Museum of Art From Oct. 9: Wanda Gag Memorial.

**PITTSBURGH, PA.**  
Carnegie Institute From Oct. 10: Painting in the U. S. 1946.

**PORTLAND, OREGON**  
Art Museum Oct.: Oregon Guild of Painters and Sculptors; Permanent Collection Paintings and Prints.

**RICHMOND, VA.**  
Virginia Museum To Oct. 23: Works by Thomas Eakins.

**ST. LOUIS, MO.**  
City Art Museum Oct.: Purchase

**A. C. A. Gallery (63E57) To Oct. 5:** Paintings by Alexander Dobkin; Oct. 7-19: Works by Adams Garrett.

**Alonzo Gallery (58W57) To Oct. 13:** Paintings by Fred Sanchez; Oct. 14-27: Group Show.

**H. V. Allison & Co. (32E57) To Oct. 15:** Drawings and Watercolors by American Artists.

**America House (485 Madison) Oct. 9-Nov. 12:** Skilled Hands—A Common World Denominator.

**American-British Art Center (44W 56) Oct. 7:** Cecil Beaton Ballet Designs.

**American Museum of Natural History (Central Pk. W. at 79) Oct. 9-30:** France Comes Back; To Oct. 14: Original Illustrations by Ivan T. Sanderson.

**Architectural League (115E40) Oct. 3-19:** New Members Work and Summer Sketches; Oct. 4-17: Rotating Annual Exhibit of Encyclopedia Britannica Collection.

**Argent Galleries (42W57) To Oct. 12:** Works by Myra Wiggins, Lily Converse, Viola Barloga.

**Ashby Gallery (18 Cornelia) To Oct. 12:** Group Show.

**Associated American Artists (711 Fifth at 56) Oct. 7-26:** Watercolors and Drawings by George Grosz.

**Babcock Galleries (38E57) To Oct. 5:** Drawings by Contemporary American Artists; Oct. 7-19: Paintings by Albert Pels; To Oct. 12: Blasingame Painting.

**Barbison-Plaza Art Galleries (58 & 6 Ave.) October:** Paintings by Elizabeth M. Anthony.

**Charles Barzansky Galleries (604 Madison) To Oct. 21:** Paintings by Samuel Rothbar.

**Bignou Gallery (32E57) Closed to Oct. 28.**

**George Binet Gallery (67E57) To Oct. 4:** Golden Age of Etching; Oct. 5-18: Paintings by Stefano Cusumano.

**Bonestell Gallery (18E57) To Oct. 12:** Works by Dorothy Jordancom.

**Mortimer Brandt Gallery (15E57) Oct.: Old Masters.**

**Brooklyn Museum (Eastern Pkwy.) To Oct. 27:** Works by Mary Cassatt, Prints by Peter Sager.

**Brunner Gallery (110E58) Oct.: Old Masters.**

**Buchholz Gallery (32E57) To Oct. 26:** Watercolors and Drawings by Rodin.

**Carroll Carstairs (11E57) To Oct. 12:** Theo Pascal.

**Century Association (7W43) Oct.: Amateur Exhibition by Members.**

**Chinese Gallery (38E57) To Oct. 25:** Music in Art.

**Contemporary Arts, Inc. (106E57) To Oct. 18:** Paintings by Constantine Abanavas.

**Downtown Gallery (32E51) To Oct. 19:** 1st Annual Exhibition.

**Durand-Buel (12E57) Oct.: 19th Century French, 20th Century American Paintings.**

**Duracher Bros. (11E57) From Oct. 7:** Works by Esteban Frances.

**Egan Gallery (63E57) To Oct. 12:** Graphic Work by Josef Albers.

**Egleston Galleries (161W57) To**

**Prize Prints; From Oct. 13:** Works by Charles Wimar.

**SAN DIEGO, CALIF.**  
Fine Arts Gallery Oct. 8-27: Works by Reginald Marsh; Oct. 6-31: Modern Art Group Show.

**SAN FRANCISCO, CALIF.**  
California Palace of the Legion of Honor From Oct. 11: Paintings by August Mosca, Leah Rinne Hamilton; From Oct. 15: Paintings by Abraham Rattner; From Oct. 18: Faculty Show of School of Fine Arts; Oct.: Lithographs by Toulouse-Lautrec; To Oct. 13: Paintings by Jules Pajes.

**M. H. De Young Memorial Museum Oct.: Le Theatre de la Mode; Modern French Religious Art; Victorian Apparel.**

**Gump Galleries From Oct. 10:** New French Paintings.

**Museum of Art To Oct. 6:** Paintings by Jean Helion, George Harris, Hans Hofmann; Bay Region Art Rental Exhibit; To Oct. 20: Latin American Drawings; From Oct. 16: 66th Annual; From Oct. 6: Prints by Paul Klee.

**SANTA BARBARA, CALIF.**  
Museum of Art To Oct. 15: Arthur Sachs Private Collection.

**SPRINGFIELD, MASS.**  
George Walter Vincent Smith Art Museum From Oct. 4-27: Scala-

**Oct. 5:** Group Exhibition; Oct. 7-19: Works by Albert Salomone.

**8th St. Playhouse (36E8) To Oct. 9:** Watercolors by Jacques De Munck.

**Feigl Gallery (601 Madison at 57) To Oct. 9:** Works by Hazel Slaughter; From Oct. 12: Works by Mariano.

**Ferrargil Gallery (63E57) Oct. 1-28:** Early American Paintings; Oct. 7-25: Watercolors by William Newcombe.

**Frick Collection (1E70) Oct.: Permanent Collection.**

**Friedman Gallery (20E49) Oct.: Works by William Meek.**

**Galerie Vivienne (1040 Park, Penthouse) To Oct. 31:** Works by Andre Roussel.

**Gramercy Galleries (38 Gramercy Pk.) Oct.: Works by Jean Schuecker.**

**Grand Central Art Galleries (15 Vanderbilt) From Oct. 8:** Carmel Watercolor Group; From Oct. 13: Founder's Exhibition, Works by Phil May.

**Hammer Galleries (682 Fifth) Oct.: Permanent Collection.**

**Hugo Gallery (26E55) To Oct. 12:** Works by Clairin.

**Kennedy & Co. (785 Fifth at 80) Oct.: Tropical Flora by Dinneen, 12 Artists in 6 Media.**

**Kleemann Galleries (65E57) Oct.: Works by Henry Roz.**

**Knoedler Galleries (14E57) To Oct. 12:** Watercolors by Vance Kirkland; Oct. 8-26: Washington Irving and His Circle.

**Koots Gallery (15E57) To Oct. 19:** Religious Paintings by Andre Racz.

**Kraushaar Galleries (32E57) To Oct. 26:** Retrospective Exhibition of Boardman Robinson's Works.

**Mortimer Levitt Gallery (16W57) To Oct. 12:** Recent Oils by Isaac Muse.

**Lilienfeld Galleries (21E57) To Oct. 18:** Old and Modern Masters.

**Joseph Luyter Galleries (Fifth at 8, Hotel Brevoort) Oct. 7-26:** Paintings by Xavier Gonzalez.

**Macbeth Gallery (11E57) To Oct. 19:** Gouaches by Charles Schucker.

**Pierre Matisse (41E57) Oct.: Modern Paintings.**

**Metropolitan Museum of Art (Fifth at 82) Oct. 3-27:** Advancing American Art; Oct. 11-27: Triptychs for the Armed Forces.

**Midtown Galleries (605 Madison at 57) To Oct. 19:** Group Exhibition.

**Milch Galleries (108W57) To Oct. 5:** Contemporary American Paintings; Oct. 7-26: Works by Allen I. Palmer.

**Pierpont Morgan Library (29E36) Oct.: International Illustrated Books.**

**Morton Galleries (117W58) To Oct. 19:** Watercolors by Vera Wise.

**Modern Art Museum (11W53) Oct.: New Acquisitions; Stage Design by Arch Lauterer; Photographs by Todd Webb; Modern Handmade Jewelry.**

**Museum of Non-Objective Painting (24E54) To Oct. 15:** Summer Exhibition.

**National Academy Galleries (1083**

**mandre Fabrics; Hand Screen Printed Textiles; Semi-Antique Rugs; Norwegian Pottery; Christmas Cards by American Artists.**

**TOLEDO, OHIO**  
Museum of Art Oct.: Work of Students in Museum School of Design.

**UTICA, N. Y.**  
Munson-Williams-Proctor Institute Oct.: Paintings by Dorothy M. Perrin; Prints by Kathie Kolwitz; Tempera by Ben Shahn; Paintings from Edward W. Root Collection.

**WASHINGTON, D. C.**  
Art Club To Oct. 18: Pastels by Edith McCartney; Watercolors by Gustav Trois.

**National Gallery of Art, Smithsonian Institution Oct.: New Acquisitions in the Rosenwald Collection.**

**WICHITA, KAN.**  
Art Museum Oct.: Prairie Watercolor Painters.

**WORCESTER, MASS.**  
Art Museum From Oct. 3: Art of the South Seas.

**YOUNGSTOWN, OHIO**  
Butler Art Institute To Oct. 13: Imitate Watercolors; County Schools Exhibition; From Oct. 9: Works by Earl Gross; 23 Artists from Milch Galleries.

**Fifth) Oct.: Pepsi-Cola's Paintings of the Year.**

**New Age Gallery (138W15) Oct. 7-26:** Group Exhibition, All Media.

**Newhouse Galleries (15E57) Oct.: Gallery Collection.**

**New School of Social Research (60 W12) To Oct. 19:** Group Show.

**New York Circulating Library (51 E57) Oct.: Group Exhibition.**

**New York Historical Society (Central Pk. W. at 77) Oct. 6-12:** Centennial Exhibition of City College.

**John Nicholson Gallery (69E57) Oct.: French Paintings.**

**Nierendorf Gallery (33E57) To Oct. 19:** Works by Charles Howard.

**Noriyat Gallery (59W56) To Oct. 7:** Paintings by Jimmy Ernst; Oct. 9-19: Works by Martin Nelson.

**Harry Shaw Newman Gallery (Old Print Shop) (150 Lexington at 30) Works by Asher B. Durand.**

**Betty Parsons Gallery (15E57) To Oct. 19:** Northwest Coast Indian Painting.

**Passedoit Gallery (121E57) To Oct. 12:** Paintings by Eugene Ludias; From Oct. 14: Works by Charles G. Shaw.

**Peris Galleries (32E58) To Oct. 5:** Paintings by Sylvia Feis; From Oct. 7: Paintings by Tachabason.

**Pinacotheca (20W58) From Oct. 12:** Drawings by John Graham.

**Rehn Gallery (683 Fifth at 54) To Oct. 15:** American Paintings.

**Riverside Museum (310 Riverside Dr.) To Oct. 6:** Creative Art As's; Works by Boris Margo Class.

**RoKo Gallery (51 Greenwich) To Oct. 6:** Oil Paintings by 15 Artists; From Oct. 6: Paintings by Seymour Frank, Drawings by Sam Rosenberg.

**Paul Rosenberg & Co. (16E57) From Oct. 14:** Gouaches and Pastels by Max Weber.

**Bertha Schaefer Gallery (32E57) From Oct. 7:** Paintings by Alfred H. Maurer.

**Schaeffer Galleries (52E58) Oct.: Old Masters.**

**Schneider-Gabriel Galleries (69E57) Oct.: Selected Paintings.**

**School for Art Studies (2231 Broadway) To Oct. 16:** Faculty Exhibition.

**Schultheis Art Galleries (15 Maiden Lane) Oct.: Old Masters.**

**Jacques Seligmann & Co. (5E57) Oct.: Selected Paintings.**

**National Scripps Society (38W 57) To Oct. 5:** Works by New Members; From Oct. 7: Edward Landon Prints.

**E. & A. Silberman (32E57) Oct.: Old Masters.**

**Village Art Center (21E11) From Oct. 6:** 4th Non-Jury Show.

**Weyhe Gallery (704 Lexington) To Oct. 16:** Paintings by Bill Bomar.

**Whitney Museum (10W8) Oct.: New Acquisitions.**

**Wildenstein Galleries (19E64) To Oct. 5:** 6th Annual Exhibition of Federation of Modern Painters and Sculptors.

**Willard Gallery (32E57) From Oct. 8:** Works by Peter Gripe.

**Winfield Gallery (184W4) To Oct. 13:** Woodcuts by Charles Nakato.

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